+ CCR | ALLMAN BROTHERS BAND | GRATEFUL DEAD | PINK FLOYD

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE

GOLDMINEMAG.COM DECEMBER/JANUARY 2023

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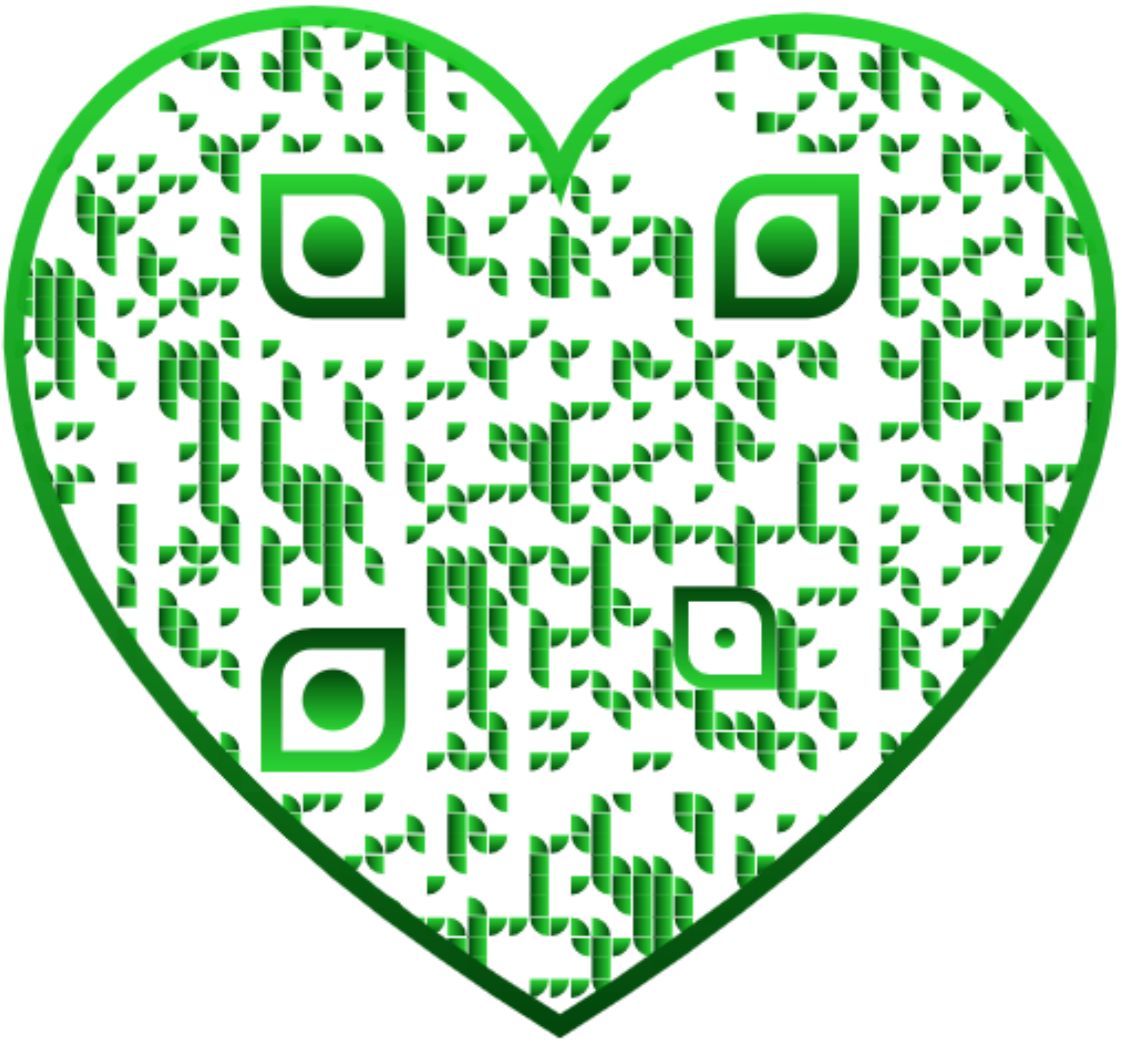

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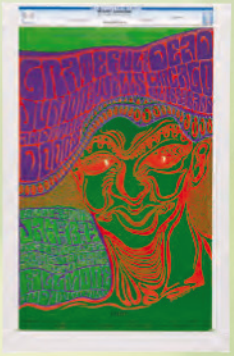

BG-45 Grateful Dead, The Doors 1967 S.F. Concert Poster Graded 9.8

The Beatles "Can't Buy Me Love" b/w "You Can't Do That" Yellow Vinyl 7-Inch Single (Capitol, 5150)

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Crosby, Stills & Nash Self-Titled RIAA Flower Hologram Gold Sales Award Presented to Graham Nash

The Beatles *The Savage Young ...* Vinyl LP with Orange Cover and Yellow Labels (Savage, BM 69)

The Doors 1970 Dallas, TX Concert Poster for Last Full Gig Jim Morrison Ever Performed

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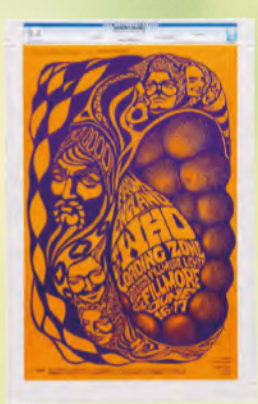

BG-68 The Who 1967 Fillmore Auditorium Concert Poster Graded 9.8

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THE BEATLES COME TOGETHER ONE MORE TIME FOR *REVOLVER*

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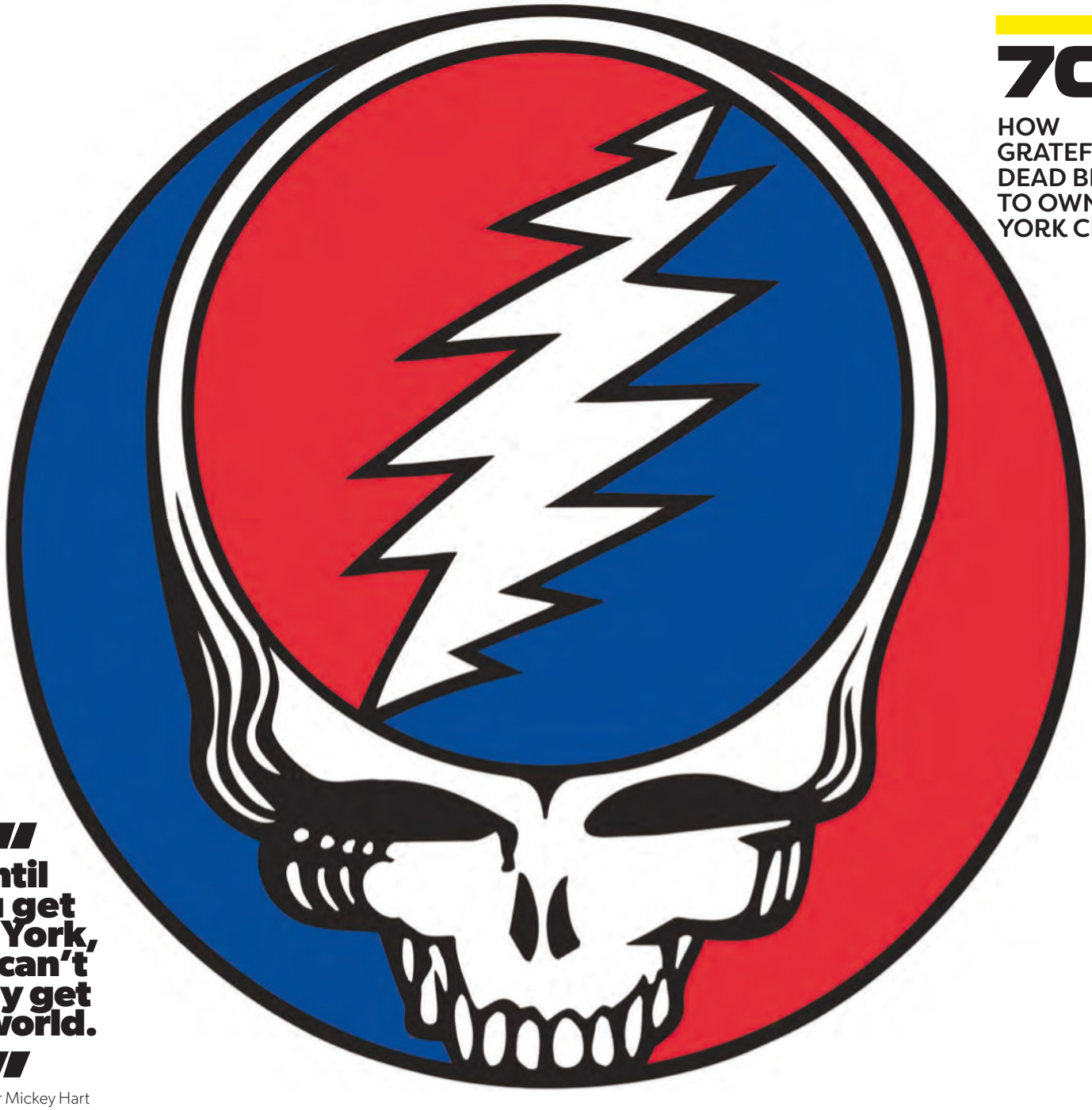

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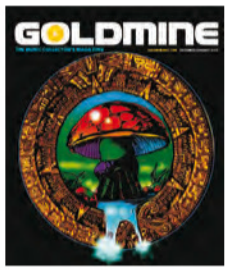
EDITOR'S NOTE



***Goldmine* is proud** to have Allman Brothers art for both our regular issue and collector's edition, created by famed artist Ioannis. Ioannis is well known for his work with album covers and promotional artwork for many musical acts. In fact, he has done an astonishing 175 album covers in his career! Go to *www.DangerousAge.com* to explore.

In addition to The Allman Brothers Band, we have cover features on The Beatles (*Revolver* at its best!) and Creedence Clearwater Revival (all surviving members interviewed!) in this issue. We hope you enjoy everything!

— **Patrick Prince**, *Editor*

EXTRA CONTENT

THE GOLDMINE PODCAST

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RECENT PODCAST HIGHLIGHTS:

- **Record Store Recon** visits a record store every print issue, afterward the anonymous Dr. Disc talks about it in more detail on a podcast episode.
- Listen to the artist **Ioannis** fully detail the Allman Brother Band artwork that accompanies this issue. He also talks about his creative experiences with other bands and musicians, from Styx to Bob Weir.

THE GOLDMINE RADIO HOUR

Hear the music from the latest issue of *Goldmine*, every Sunday at 7 p.m. ET with hosts Ronald Webb and editor Patrick Prince at ***www.cygnusradio.com***

GOLDMINE

Issue 942, Vol. 48, No. 6

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SPIN CYCLE

CLASSIC ROCK STAPLES

BY DAVE THOMPSON

Sixty years, and this is (almost) how it started, with an 18-disc box set of primal 1960s singles, every one of the 45s that the **Rolling Stones** released in the U.K. and U.S. between 1963 and 1966 (ABKCO), and if there's a more consistent, and consistently energizing sequence in the history of rock, then clearly you need your ears syringed.

From the opening bluster of "Come On," to the shapeshifting delirium of "19th Nervous Breakdown"; from Buddy Holly to Bobby Womack; from "As Tears Go By" to "Tell Me"; and some of the greatest B-sides of the era as well, "Spider and the Fly," "Play With Fire," "Off the Hook"... for a songwriting partnership that had to be locked in the loo before it wrote its first song, Mick and Keith certainly came up with some goodies.

And that's before we mention the three U.K.-only EPs... one eponymous, one mathematical and one confusingly given the same title as an America-only live LP that hailed from a different gig altogether.

With everything wrapped either in its original picture sleeve, or a heavyweight reproduction of the label bag that accompanied it.

The sound quality is killer, too. Of course they don't sound exactly like the scratchy originals that so many of us have hoarded over the decades since release... no scratches, for a start. Digital tech has worked its magic, too, but if you have access to an old time Stack 'Em and Whack 'Em turntable, just pile these suckers up on the spindle, and the 1960s dance party starts here.

Plus, it's a glorious reminder of just what a lovely voice Jagger had back then, before he got all Trans-Atlantic on his vowels. His performance on "Play With Fire" is almost chorister quality.

Completeness is the word. We get both the U.K. and U.S. versions of "Satisfaction" and "Get Off Of My Cloud," on account of differing B-sides, while the accompanying booklet is loaded with sheet music covers, adverts and promo material. An envelope holds five period prints, and a fold-out black and white poster completes the D-I-Y teenaged bedroom appeal. All we can do now is hope we don't have to wait 60 years for the rest of the decade.

The **Frank Zappa** archive continues to yawn, this time a 6-CD box set of live shows recorded in and around Erie, PA, between 1974-1976. Very smartly, it's also titled *Erie* (Zappa Records/UME) although any pedants among us will doubtless point out that the bonus tracks appended to a few of the discs are somewhat wider traveled. Well done, you.

Erie is, as is now the norm for Zappa archive releases, well-conceived, very well-packaged and wonderfully mastered; taken from Zappa's own 4-track tapes, it was compiled as always by vault-keeper Joe Travers, who acknowledges in his own notes that there was a selfish side to the release's existence — the realization that "I had never prioritized documenting the concerts FZ played in my hometown of Erie, PA."

His interest in the scheme increased when he realized that, unlike many shows in many cities, Zappa actually kept the recordings of his Erie gigs intact, unlike other shows from the same tours. Although the vault overflows with live recordings, "only certaain shows have survived."

That in itself felt like a recommendation. And if Zappa thought highly enough of his Erie shows to preserve them in

complete form, then maybe the rest of the world should be allowed to listen in, to find out for ourselves what was so special about them.

That, of course, is a matter for the real Zappa heads to delve into. From a casual viewpoint, the four shows captured here are a storming experience, ranging across the career-so-far, and surely thrilling every listener with Zappa's decision to dedicate almost half of the first gig (Edinboro College, 20 minutes outside of Erie in May 1974) to the first three Mothers albums.

"It Can't Happen Here" opens the sequence, a little overplayed in places, but swiftly it moves into a manic "Hungry Freaks, Daddy," a beat band goes jazz "You're Probably Wondering Why I'm Here," and on to a delightfully bratty "Let's Make the Water Turn Black," and a snatch of "Harry, You're a Beast." A surprise for anyone attending the show in the hope of hearing whatever Zappa was up to in 1974, and for a lot of people picking this box up, too.

Of course there are mountainous highlights elsewhere in the set, and an army of Zappa fans have already taken to the internet forums to details their favorite moments. No need for Spin Cycle to add to that plethora. But in the ever-increasing world of Zappa live collections, *Erie* is definitely heading for the top.

The half-speed remasters of **The Who**'s 1960s catalog (Universal) concludes with Miles Showell's much-anticipated visits to *The Who Sell Out* and *Tommy*... reminding us just how paltry the band's long-playing output was back then. Four albums across a span when most of their peers released twice that at least, and The Who never shied away from adding their singles to the LPs either.

No matter. No need here to witter on about how great *Sell Out* was, both a tribute to and a parody of the recently outlawed U.K. pirate radio stations (across side one), and alive to the prospect of *Tommy* ("Rael," closing side two). What should be noted is — where's the stick groove? Side two in its original form closed with the band's "Track Records" jingle, circling into eternity. Here... it doesn't.

It's probably not a deal breaker. Probably. But given the amount of care and attention to detail that has gone into the package, from the lifelike reproduction labels, to the period poster that is slipped within, what could possibly have possessed the powers to omit one track? Particularly one that 54 years of loving this album has left everybody sitting and waiting for?

And so to *Tommy*. Again, the packaging is as fabulous as ever it was the first time around, with the multi-fold jacket and color libretto nicely reproduced, and if there is any caveat at all, it's that the sound is a little... thin. Tinny *Tommy*. "Tommy's Holiday Camp" is probably the most noticeable, but even in the album's heaviest moments, there's a distinct lack of oomph. Which is not the most scientific way of putting it, but a quick a-b with your old analog copy will tell you all you need to know.

Time now to trawl for the stuff of dreams, and producer Adrian Sherwood's On-U label delivers with a genuine clash of legends. **Midnight Rocker** is Horace Andy at his earthquaking best, a solid roots party that looks back to brilliantly reworked versions of his own "Materialist," "This Must be Hell" "Mr. Bassie," and dips into Andy's Massive Attack catalog, too, to revisit "Safe From Harm."

Around them, five new numbers offer no sense of dislocation whatsoever; Andy's voice, while not quite as sweet as in his prime, is nevertheless instantly recognizable and dynamically convincing; while Sherwood's production slips straight out of Kingston circa 1975 — there's even melodica (from Dr Pablo) in play.

Resurrected reggae heroes don't always turn in their best work in the later days of their career. But Horace Andy was never a mere hero — as both vocalist and writer, he was one of the roots scene's brightest guiding lights. He still is.

Earl's Closet: The Lost Archive of ***Earl McGrath****, 1970-1980* (Light in the Attic) may not be the catchiest album title ever devised, nor the most casual-browser friendly. Across four sides of vinyl, however, one-time Clean/Atlantic Records exec McGrath serves up 22 tracks that crossed his desk at different times in his career, before being archived for ... well, not quite forever more.

Hall & Oates, David Johansen, Warhol superstar Ultra Violet, Jim Carroll and Delbert McClinton are the headline names, hauled literally from McGrath's closet following his death in 2016.

Demos and home recordings predominate across an archive of previously unreleased (and even unheard) material — future names and forever unknowns dropping their doings into the mail in the hope that someone would give them a break. Hall & Oates were one of the lucky ones — Atlantic signed them on the strength of their earliest demos. But "Dry in the Sun" not only pre-dates *Whole Oats*, but much of *Past Times Behind* as well.

Johansen, labelled "New York Dolls" on the original tape box, is heard finding his solo feet two years before he released his debut album; Jim Carroll's "Tension" is an outtake from *Catholic Boy*. Indeed, every track has a story, even the ones by artists you've never heard of, and whom McGrath himself might never have heard from again. What's remarkable is, listening through the four sides, it's hard to imagine how and why so many of these names were doomed to obscurity. It certainly had nothing to do with the quality of their music!

Finally, this month, it's a happy 50th birthday to the **Staple Singers**' *Be Altitude: Respect Yourself*, and what better gift to give than an all-analog 180-gram vinyl slab (Stax/Craft), that looks and sounds like a joy. Which, of course, is no less than one would expect from the Staples, and this, their second album, remains the mark by which their entire output should be judged.

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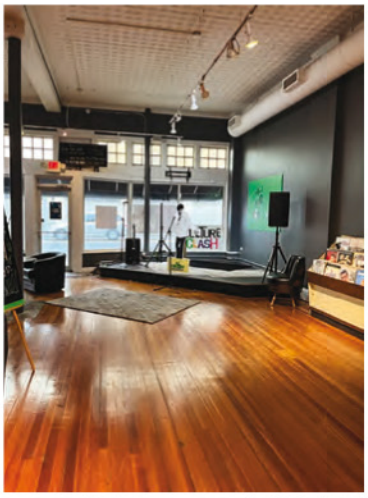

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When you walk in you see a display of some amazing store swag. Several of the designs were created by the owner Tim Friedman. They carry DVDs, Super 7 figures, books, magnets, cassettes, records and some stereo equipment.

STAFF 10

I was impressed with the two staffers who were there while I was in the store. One of the staff members helping me was nice enough to go down to the basement to find some great Moby Grape records. Tim, the owner, is a very passionate owner. He has been at this location for two years, but opened the store back in 2004.

STORE 10

This store is clean and roomy. Everything is laid out in a way that make sense and it has a great flow. The store is also brightly lit and you can find everything easily.

SELECTION 9

I found some great items at this store and they carry every style of music you could want. Their prices are pretty fair. I found a great Lookout Records comp with the insert for $30.00 and some great common records for $5.00. They had some amazing rare records on the wall, like a first edition Ramones for $150,00. No *Rumours* on hand, but *Dark Side of the Moon* was $20.00 and *Van Halen I* was $15.00.

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The store offers a great rewards program where you get points for every dollar you spend. They participate in Record Store Day and sometimes have special releases for the store on other labels.

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FABULOUS FLIP SIDES

ROCK HALL VIDEO ERA INDUCTEES

BY WARREN KURTZ

The 37th annual Rock and Roll Hall of Fame inductees in the class of 2022, with the ceremony to be held on November 5, have four acts with popular videos on MTV in the 1980s. We celebrate this recognition with fabulous flip sides of singles from some of their most popular videos.

"HOLD BACK THE RAIN"
DURAN DURAN
(Fabulous flip side of "Rio" — 1983)

Following Duran Duran's U.S. breakthrough success with the gold-certified single "Hungry Like the Wolf" on the Harvest label, the title tune from the British quintet's second album, *Rio*, was reissued as a single on Capitol in 1983; it was first issued on Harvest in 1982. The colorful video showed the guys sailing in their suits, action scenes with female models and a sax solo on a makeshift wooden raft. The flip side, also from the *Rio* album, was "Hold Back the Rain," with a similar beat as the A-side. Simon LeBon's lead vocal was supplemented with a simple echoing of the song title as a pseudo-chorus. Nick Rhodes' keyboards were prominent and rhythmic, often the case in Duran Duran's music, with Andy Taylor's guitar parts inserted and John Taylor on bass and Roger Taylor on drums anchoring the beat. In *Goldmine*'s 2020 interview with Dave Morrell, the author of *Run-Out Groove: Inside Capitol's 1980s Hits & Stiffs*, he stated, "That flip side was a great bass-driven, alternative-rock club smash." The single became the second of 11 consecutive U.S. Top 40 hits for the group, which included the chart toppers "The Reflex" and "A View to a Kill," the latter being the title song from the 1985 James Bond film.

"HELL IS FOR CHILDREN" (LIVE)
PAT BENATAR
(Fabulous flip side of "Love Is a Battlefield" — 1983)

In 1983, Chrysalis released Pat Benatar's album *Live From Earth*, which contained eight concert songs and two studio recordings. The live tracks included Benatar's breakthrough Top 40 hit, "Heartbreaker," the follow-up single "We Live for Love" and her first Top 10 gold-certified single, "Hit Me with Your Best Shot." The studio tracks included her next Top 10 gold single, "Love Is a Battlefield." The popular video for the single featured a female dance segment led by Benatar and choreographed by Michael Peters, who also choreographed Michael Jackson's "Beat It" and "Thriller." The flip side was the live version of "Hell Is For Children," the final cut on side one from Benatar's live album and previously the final cut on side one of her second studio album, 1980's *Crimes of Passion*. Benatar and guitarist Neil Giraldo co-wrote the powerful song with bassist Roger Capps about child abuse with poignant lyrics, "Be daddy's good girl and don't tell mommy a thing / Be a good little boy and you'll get a new toy / Tell grandma you fell from the swing." In our *Goldmine* 2020 interview, Giraldo said, "I love 'Hell Is for Children.' There are a lot of songs that never became hits that I felt had special meaning to them. The most important thing you can provide as a musician is the song. It is not about individual performances. It is about the sum of the parts that you put into it."

"HERE COMES THAT SINKING FEELING"
EURYTHMICS
(Fabulous flip side of "Would I Lie to You?" — 1985)

U.K.'s Eurythmics burst onto the U.S. scene in 1983 with their No. 1 gold-certified RCA single, "Sweet Dreams (Are Made of This)," with Annie Lennox on vocals and keyboards and Dave Stewart on guitar. The duo reached the U.S. Top 10 two more times with "Here Comes the Rain Again" in 1984 and "Would I Lie to You?" in 1985. The video for "Would I Lie to You?" showed Lennox arriving at a club on the back of the motorcycle of her leather-clad boyfriend, who was unkind to her. When he returned to the club in the middle of the video and tried to assault her onstage, not only did she push him away, but the audience came to her defense and threw him out. Stewart's guitar work was electrifying, and the brass section's moves were fun, with Lennox looking elegant and powerfully declaring a relationship breakup, "Watch me walkin', walkin' out the door! / Believe me, I'll make it, make it!" Like the-A side, the flip side, "Here Comes That Sinking Feeling," was from the album *Be Yourself Tonight* and further explored the potential breakup theme. Lennox began poetically with, "Have you ever heard the sound of disappointment? / It tangles your head like a winter rose / Comes up eager and shining and it likes to leave a scar before it goes." Guest Michael Kamen provided a keyboard solo and string sounds.

MEDIOS Y MEDIA/GETTY IMAGES

In addition to these 1980s video stars, the Rock and Roll Hall of Fame will also be inducting **Carly Simon, Dolly Parton, Eminem, Harry Belafonte, Judas Priest, Jimmy Jam and Terry Lewis, Jimmy Iovine, Sylvia Robinson, Elizabeth Cotten and Allen Grubman.**

"LOVE WILL FIND A WAY" LIONEL RICHIE

(Fabulous flip side of "Dancing on the Ceiling"—1986)

After the late 1970s No. 1 success of The Commodores' "Three Times a Lady" and "Still," the Lionel Richie-penned "Lady" becoming a No. 1 gold single for Kenny Rogers and Richie's "Endless Love" being a No. 1 platinum duet with Diana Ross, it was no surprise when Richie's debut solo single on Motown, "Truly," became a No. 1 gold hit in 1982. This was followed by 11 more Top 10 hits through the middle of the decade, including the fun numbers "All Night Long (All Night)" from his *Can't Slow Down* album and the title song from his *Dancing on the Ceiling* album. The video for "Dancing on the Ceiling" showed Richie effortlessly walking up a wall and then continuing upside down on the ceiling while singing the chorus. After he returned to the floor, he encouraged others to join him back on the ceiling. By the end of the video, there was quite a crowd participating in this gravity-defying party performance. The encouraging and soulful flip side "Love Will Find a Way" came from 1983's *Can't Slow Down* album. Listening to him now sing its bridge lines, "If you know where you're going, there's nothing you can't do," foreshadows the advice he now delivers weekly to young singers as an *American Idol* judge.

10 ALBUMS THAT CHANGED MY LIFE

JACK CASADY

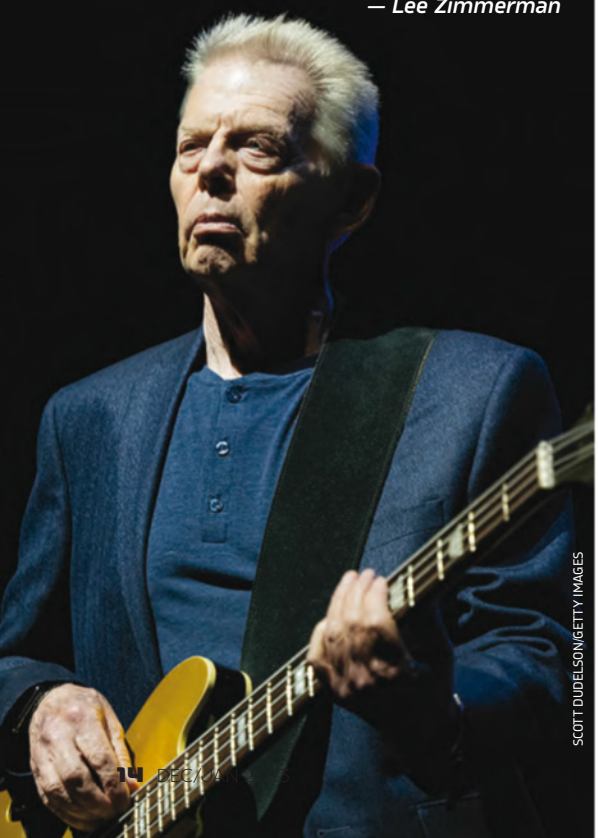
Jack Casady's legacy continues. His bass playing as part of the Jefferson Airplane and later with Hot Tuna is innovative and inscribed in the annals of modern music. Yet, to his credit, Casady's reverence for music was instilled early on, going back to his teenage years when he first discovered the joys of early jazz, blues and, of course, rock and roll. Remarkably enough, many of those early albums he acquired are still a part of his record collection, which is now tucked neatly into the attic workroom that's part of his home in Los Angeles.

Nevertheless, the albums he collected early on, while still revered, served as a springboard for his further exploration.

"At a certain point, my listening period was done," he insists. "Because now I was going to be on my own. I had cut the cord. Somewhere along the line, you have to stop copying everybody else. So when I found myself immersed in trying to write all my bass stuff and write great music for the band, I wasn't interested as much in how somebody else played. There's only so many hours in the day, so a lot of my influence is up to a point, mostly revolving around my jazz collection. I took about 2,000 albums I had and saved about 50 records for myself that I really liked. Then I sent the rest off to San Quentin to put in their library. It's a great story because occasionally someone comes to our show and says thank you."

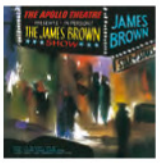
Casady kindly invited us into his attic via Zoom, and there he gave us a first-hand look at his essential albums.

— Lee Zimmerman



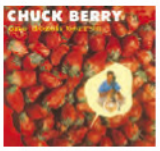
SCOTT DUDELSON/GETTY IMAGES

Lightnin' Hopkins, Strums the Blues
I bought this when it came out in 1958. Notice anything strange about the album cover? The hands in the picture are those of a Caucasian. And Lightnin' was not Caucasian! But the record company didn't feel free to put a black man on the cover. Anyway, there are great songs on here: "Katie May," "Short Haired Woman," "Little Mama Blues," "Rollin' and Rollin'," "So Long," "Mistreated." It was really primitive but it had a real influence on me.



James Brown, Live at the Apollo
It's just great. You had to keep your eyes on James Brown. He was mesmerizing.

Ray Charles, The Genius of Ray Charles
Here's another one I still love now. My band had an electric piano, and we always tried to imitate the sound you heard on Ray Charles' records. That meant we had to play this record for reference.



Chuck Berry, One Dozen Berrys
I saw Chuck many times. He even did a gig with Jefferson Airplane. At the end of the Airplane's run, (drummer) Joey Covington wanted to feature him on one track, and so he came down to the studio. But that's another whole story. I'll tell (*Goldmine*) another time. It was really a lot of fun.

Huey "Piano" Smith, Serious Clownin'
Huey was having a good time on this one. It reflects the sounds of New Orleans; all the sounds that were part and parcel of that great musical city.

Bo Diddley, Have Guitar Will Travel
They played this one at my girlfriend's junior prom.

Mickey and Sylvia, New Sounds
It was called *New Sounds*, but it also included their big hit, "Love Is Strange." It had new sounds but still offered the same love and spirit as before.

Amos Milburn, Let's Have a Party
Wonderful piano work and singing. As a 13-year-old, I loved playing along with this!

Champion Jack Dupree, Blues From the Gutter
I played this album again and again …. I loved the way Jack Dupree sang, and I loved Ennis Lowery's guitar.

Rachmaninoff, No. 2 C Minor: Sviatoslav Richter
I simply loved this as 16-year-old!

GOLDMINE The Music Collector's Magazine

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RECORD COMPANY PROFILE

Twenty years of Friday Music

BY ANDREW DALY

The vinyl industry is volatile, with an outside perception that is oft-defined by issues stemming from quality control and tone-deaf releases. But for 20 years, Joe Reagoso has been excluded from that conversation. Instead, the east coast native has authored an imaginative story through Friday Music, a fans-first label setting a standard to be relied on.

Joe Reagoso (right) with the late Mike Nesmith of The Monkees.

Some 20 years ago, Reagoso could never have imagined that Friday Music would become the haven for collectors that it's become. At its inception, Friday Music was forged through passion and reverence for music as a pastime.

"I've always loved music and started collecting records when I was five years old," a nostalgic Reagoso recalls. "During my high school years, I wrote newspaper articles covering the concerts I attended. I began in Philly working for a one-stop distributor during my senior year, where I started as a warehouse returns manager and eventually became the import buyer. I took all that early knowledge of selling music to a whole new level after college and worked promoting for many record labels, eventually landing Senior National Promotion gigs at MCA, RCA, SONY, WMG, and UMG, eventually turning my passion to creating Friday Music in 2002 and releasing our first records in 2003."

The early days of Reagoso's venture were defined by grassroots and hard work. "It wasn't overnight, but it happened out of my love for classic rock and prog-rock music," recounts Reagoso. "I remember I was asked to help promote a weekend of Yes shows with the original core five era band in Philly, and I spent three great nights looking at this massive crowd of folks, and it just dawned on me, 'This progressive rock thing will never die.' We released about 30 titles in the first year of business with classic music from Procol Harum, Triumvirat, Flash, Manfred Mann's Earth Band, The Guess Who, etc. Soon after, we began to focus on vinyl, and we haven't looked back, albeit it was a challenge because there weren't as many turntables out there as there are now. But it all comes down to quality and consistency, and I think we've given that back to our customers, and we continue to strive for the best of everything."

While Reagoso couldn't have known a revival was looming, he did understand how his fellow holdover collectors thought at the time. "Vinyl albums, cassettes, 45s, even 8-Tracks, they are an experience that can live on forever. It's always been a cheap date, and it stays with you forever like a long-lost friend. I know people, like myself, that have moved their record collections many times back and forth over the years; it's like family. I can't tell you how many times I rediscover an artist or an album, and I have to go back and see what else I have in the wall on that particular act, getting me right back into the music again."

And when it comes to packaging, Reagoso's label stands up-top the mountain, thumping its PVC shielded chest. He explains: "I know when I manufacture any product, I want it to sound, look, feel and smell like it did back I when I first bought it originally. For instance, we most recently re-released *School's Out* by Alice Cooper, in the original 1972 retro die-cut desk foldout cover, with a pair of paper panties inside. We did the original die-cut 1972 calendar perforated pull-out jacket for Alice Cooper's *Killer* album. It just looks great to see these in the marketplace again."

With that in mind, Friday Music has seemingly taken a commonsense approach, making long out-of-print releases from the 1960s through the 1990s available to its hungry consumer base. "Take The Monkees, for example. The Monkees are a phenomenal story, there are so many layers to the band and to their catalog, and they still resonate more than ever," says Reagoso. "I first met Micky (Dolenz) and Davy (Jones) in 1977. They played a show in Wildwood, New Jersey, at this great place called The Penalty Box. I'll never forget; I was playing the hell out of *Instant Replay* all summer in my first car, with a shoddy cassette deck that had one speaker that worked in the front. I was writing for this local Philly newspaper at the time during my high school years, and I was connected to do an interview with Micky. He was such an incredible and nice guy to actually spend a good half hour answering in detail about all things Monkees. But more importantly, we became fast friends all those years ago, and here we are, releasing Monkees records on a continual basis on my label. We've re-released all their official albums and rarity-type collections over the past 15 years. One of the big surprises to the fans was the *Missing Links* CDs that we released on vinyl, all three albums were on different color variants of vinyl, and they sold out immediately."

Twenty years on, Joe Reagoso's unlikely journey from a music lover to the owner of a premier reissue label catering to ravenous fans amongst a swarming scene has been an explorative journey. For Reagoso, in 2023, Friday Music will continue to do what it's always done: release quality music on vinyl for those who love the format.

Still, there's more, and surely, a 20th anniversary is worthy of commemoration, "A lot of things are in the works as 2023 will be the 20th Anniversary of Friday Music," Reagoso concludes. "It's hard to believe how quickly the time has moved and all the albums we've brought out to the marketplace over the last two decades. All I can say is thank you to all our valued fans and customers and, of course, to the artists."

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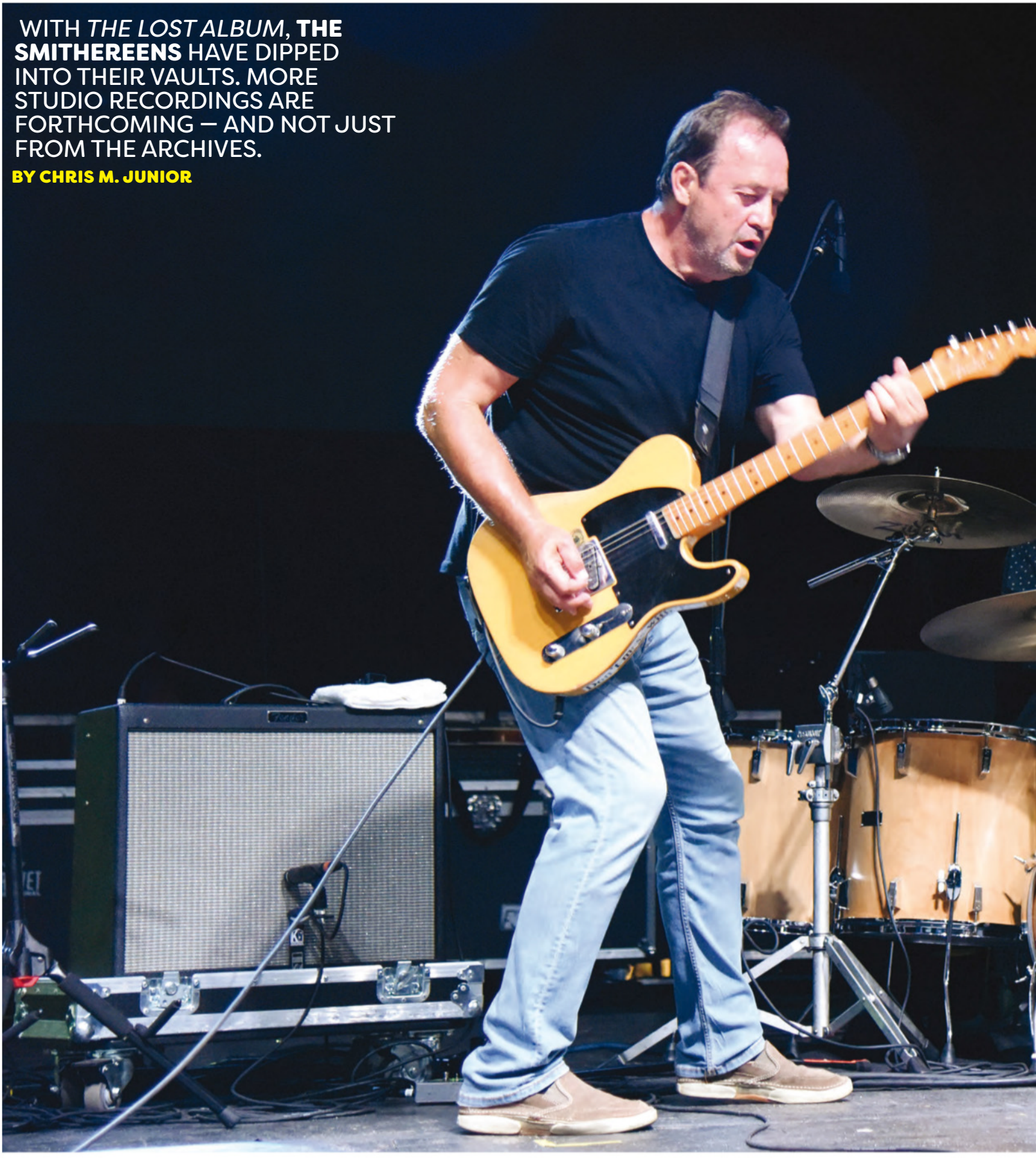
WITH *THE LOST ALBUM*, **THE SMITHEREENS** HAVE DIPPED INTO THEIR VAULTS. MORE STUDIO RECORDINGS ARE FORTHCOMING — AND NOT JUST FROM THE ARCHIVES.

BY CHRIS M. JUNIOR



CHRIS M. JUNIOR

LOST & FOUND

Jim Babjak (left) and Dennis Diken of The Smithereens perform at Oak Ridge Park on Sept. 10, 2022, in Clark, New Jersey.

It's late afternoon on the day after Labor Day, and Smithereens drummer Dennis Diken is at Center Bar and Pizzeria, a two-story, brick-faced building without identifying signage that's surrounded by houses in the New Jersey community of Port Reading.

Diken — who was raised in nearby Carteret — has a history of sorts with Center Bar, describing it as a hangout of his in the 1970s. As the no-frills dining room's air conditioners hum and with a glass of Kona Big Wave on the table in front of him, Diken transitions to recollections of other bars from his early adulthood, most of them long gone.

About 10 minutes later, Smithereens guitarist (and fellow Carteret High School graduate) Jim Babjak enters with a sheepish smile, apologizing for his traffic-delayed arrival. After greeting Diken and claiming the chair to his left, Babjak orders a beer and quickly finds his place in the ongoing conversation, reacting to Diken's memories of bygone businesses with details and anecdotes of his own.

Diken and Babjak eventually segue to memories from decades ago that pertain to their rock and roll band. The main topic of discussion: *The Lost Album*, a 12-song collection of original material recorded by The Smithereens in 1993 that is mere weeks away from finally seeing the light of day. Arriving nearly five years after the death of Scotch Plains, New Jersey-based singer-guitarist Pat DiNizio, *The Lost Album* not only represents how The Smithereens were nearly 30 years ago, but in all likelihood it's also going to be remembered as the start of a late-career surge in Smithereens studio releases.

The steady climb to Capitol Records

Like many other bands, The Smithereens began their recording career by taking the indie-label route. Their debut EP, *Girls About Town*, arrived in late 1980, not long after the band settled on the lineup of DiNizio, Diken, Babjak and bassist Mike Mesaros (another son of Carteret). Their second indie-label EP, *Beauty and Sadness*, arrived three years later, and along the way, The Smithereens gigged as often as they could at home and abroad.

Especially for You, their first full-length album, was released in 1986 on the Capitol/EMI-distributed Enigma label. Its songs — most notably "Blood and Roses" and "Behind the Wall of Sleep" — were muscular yet melodic, reflecting myriad influences. (For DiNizio, those included Buddy Holly and The Beatles; Diken and Babjak were huge Who fans going back to their high school days.)

With the release of their fourth album, 1991's *Blow Up*, The Smithereens had graduated to the Capitol label. And by the following year, they'd cracked the Top 40 of the *Billboard* Hot 100 a second time ("Too Much Passion" — the first was "A Girl Like You") and had enjoyed steady radio airplay across America with those songs and others, among them "Only a Memory."

Despite that level of success, Capitol dropped The Smithereens from its roster in 1993.

Babjak remember the events leading up to that moment playing out like this: After recording a version of "Rudolph the Red Nosed Reindeer" in 1992 with Butch Vig, who was riding high after producing Nirvana's *Nevermind*, The Smithereens were "kind of testing him out" to produce their next Capitol album.

"I sent (Vig) a bunch of demos, and we were talking on the phone a couple of times, and he had some ideas about some of my songs — then he stopped returning my calls," Babjak says. "And I thought, 'This is strange.' "

About two days later, Babjak says he received a call from DiNizio or the band's manager with the news that Capitol had parted ways with them — and, presumably, that news had already found its way around the music industry.

"(Vig) ghosted me before I knew what ghosting was," adds Babjak, who was married with children and having a house built when the band lost their Capitol deal.

At that point, Babjak contemplated getting a regular job. Then he reconsidered.

"We always had this mindset to keep going," he says, "so we decided to just go into the studio and start recording everything we have."

'A true band thing'

That studio turned out to be Crystal Sound in New York City (the band also did some work around the same time at RPM, another New York recording facility). As Mesaros recalls in his liner notes for *The Lost Album*, "We're jazzed about this project because, for the first time, we are producing ourselves and mum's the word to the outside world."

"It was exciting; we were going to the studio every day," echoes Diken. "It was in New York, so we all commuted (from our New Jersey homes)."

Prior to these 1993 sessions, The Smithereens did have some experience at Crystal Sound (an ad for the studio with the heading "Make It Your Best!!" appears alongside Mesaros' liner notes). The band recorded a "strip-club version" of "A Girl Like

THE SMITHEREENS
THE LOST ALBUM

Sunset Blvd. (CD)

★★★★★

Recorded in 1993 but never released in its entirely until now, *The Lost Album* is a refreshing reminder of how potent a force The Smithereens were — and still remain — within the power pop pantheon. Although critical acclaim was plentiful, the band failed to achieve the massive popular following they so decidedly deserved, and with the passing of prime mover Pat DiNizio in 2017, the group effectively ran out of steam, releasing a handful of rarities and covers. However, with a return to the road, and this generous collection of some two dozen treasures from the vault, it appears they're back in business. Guitarist Jim Babjak, bassist Mike Mesaros and drummer Dennis Diken continue to purvey their full rock and roll revelry, with various guest vocalists and fellow travelers — Marshall Crenshaw, Gin Blossoms' Robin Wilson and Susan Cowsill — subbing for the sadly departed DiNizio on lead vocals.

That gives *The Lost Album* all the more cause for celebration. Indeed, despite their archival origins and an assumed secondary stature, the songs it shares reflect the band at their very best. There's not a single track here that fails to rank as a first-string contender and with a full two dozen in total, there's plenty of highlights to choose from. It's striking how similar they sound to early Elvis Costello — frequently in fact — but on a song such as "Face the World With Pride" the influence of The Beatles is evident as well. While certain songs like "Out of This World" and "I'm Sexy" take on a harder edge, most of the material is buoyant and accessible, making the album's absence for nearly 30 years all the more bewildering.

Lost but now found, *The Lost Album* is essential Smithereens, and that alone is cause for celebration. May they continue to rock as resolutely forever.

— Lee Zimmerman

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You" there circa summer 1989 with Babjak filling in on drums for a honeymooning Diken. (This rendition can be found on the 1995 rarities collection *Attack of The Smithereens*.)

Diken describes the facility during his time there in 1993 as being "comfortable, and we liked the people who ran it." He also cites what the neighborhood had to offer as key ingredients to the overall experience: access to a parking garage on the same block, as well as what Mesaros christened as "Studio B" — an Irish bar across the street.

When they were working inside "Studio A" (aka Crystal Sound), "We weren't watching the clock too heavily," Diken says. "Being self-produced, we were just trying to get the best group performance we could. ... We all agreed when something worked and felt the best."

"It was a true band thing," Babjak adds.

That "true band thing" extended to the songwriting itself. Up to that point in the band's history, DiNizio was the main songwriter. On *The Lost Album*, all four Smithereens are credited as the writers of seven songs.

"We recorded so much material," Babjak says. "We had two albums' worth of material. And when we got signed to RCA, we picked the songs that fit the best on (1994's) *A Date With The Smithereens* (and rerecorded them), and the others we kinda just forgot about. We moved on to some other things and kept touring."

There's more in the vaults

In his liner notes, Mesaros describes *The Lost Album* as "80 percent finished and rough mixed." In other words, the recordings were not enhanced by recent overdubs.

As it turns out, they really didn't have a choice: With a degree of sadness in his voice, Diken says the multitrack master tapes for *The Lost Album* perished not too long ago in a fire in Brooklyn, New York. And so, rough mixes of those songs taken from digital audio tapes were used, "and they sounded fine," Babjak says. (Mastering was handled by the highly regarded Greg Calbi.)

Diken and Babjak say they had talked for a long time — even before DiNizio died — about releasing *The Lost Album*. Its arrival in 2022 came down to "just finding the time to do it," admits Diken with a smile.

Crystal Sound studio assistant Armando Guerriero (center) with The Smithereens in 1993 (L-R): Pat DiNizio, Jim Babjak, Dennis Diken and Mike Mesaros.

"We're sitting on a trove of material in our vaults that will be seeing the light of day (fairly soon)," Diken says. "This seemed like the most logical starting point because it was already realized as an album — in our world, anyway."

Soldiering on without DiNizio

Calling it "the next logical step" for the band, Diken says there will be a new Smithereens album featuring Marshall Crenshaw and Gin Blossoms frontman Robin Wilson. Since DiNizio's death, Crenshaw and Wilson have taken turns assuming the role of lead singer in concert (sometimes sharing those duties at the same show).

"When Mike was in town (recently), we started working on (the new material) in my basement — back to our roots," Babjak says, laughing. "I have a drum set down there and amps. It's going to take a while with everyone's schedule." All of the musicians will have a hand in the songwriting, he adds.

Early talk about a new Smithereens studio album without DiNizio doesn't mean that *The Lost Album* is being viewed as a time-capsule release.

"I think we are going to do some of these songs live," Babjak says.

Four days after enjoying beers and pizza at Center Bar, Babjak and Diken are at Oak Ridge Park in Clark, New Jersey, for a Smithereens show. The three-act concert is behind schedule, reportedly due to late-arriving equipment, so Babjak and Diken spend the downtime talking with family, friends and their longtime road crew.

When they finally hit the stage for their truncated set, The Smithereens do not play anything from *The Lost Album* (no surprise, given that its release via Sunset Blvd. Records is still two weeks away). On this pleasant September night, they're fronted by Crenshaw, with Severo "The Thrilla" Jornacion — who for a long stretch was the band's main bassist onstage and in the studio — filling in for Mesaros.

In many ways, the set list resembles one from the final years with DiNizio. Even so, the back-to-back performance of the deep cuts "Now and Then" and "Cut Flowers" — both written by Babjak and DiNizio — stands out. Crenshaw steps back from center stage while Babjak sings "Life Is So Beautiful," and Diken belts out the lead vocal on "I Don't Want to Lose You."

For many years, DiNizio handled most of the between-song banter at Smithereens shows. Now a good chunk of that task falls on two of the guys who grew up in Carteret. At one point during their set, Babjak says about Diken, "We've been friends since we were 14 — and now I'm on Medicare." It prompts laughs from the audience, and it's a fitting way to frame a relationship that along the way has seen its share of beer, pizza and music, with more to come.

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CHARTING A NEW COURSE: THE MAKING OF REVOLVER

BY GILLIAN G. GAAR

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On April 6, 1966, The Beatles went into EMI Recording Studios (it wouldn't be named Abbey Road Studios until 1976) to begin work on their seventh album. And the first number they recorded would be their most audacious work to date. The song that began life as "Mark I" and was ultimately "Tomorrow Never Knows" saw the band taking a bold step into new sonic worlds.

It was the song that set the tone for the album that would be *Revolver*. It marked the first time the group really explored what could be done with sound in a recording studio, how you could make it sound differently when you recorded it and how to manipulate it after recording. When vocals weren't being sent through a Leslie speaker, they were compressed, treated with varispeed (varying the speed and thus the pitch of a recording) or artificial double tracking (ADT; a delay effect created by EMI Studios' Ken Townsend, as a means of duplicating a recorded performance without having to record it twice). Guitars sounded like they were being played backward. Strange noises appeared and disappeared at random. "They are purposedly composed to sound unusual," Paul McCartney said at the time of the album's songs. "They are sounds that nobody else had done yet. I mean, nobody — ever."

The year 1966 was when The Beatles decisively stepped off the path that had been laid for them. It was assumed that 1966 would be similar to 1964 and 1965: They'd release two albums, go on tour and make a feature film. But those plans became upended when they couldn't agree on a script for their third movie. This left them with unexpected free time as the new year began, and they spent their days relaxing, going on vacation and making a few new domestic arrangements. McCartney moved into his new London home on Cavendish Road, just around the corner from EMI Studios, and George Harrison married his girlfriend, Pattie Boyd. Then it was time to get back to work and complete an album before the upcoming summer tour.

John Lennon's "Tomorrow Never Knows" was inspired by a book he'd recently picked up, *The Psychedelic Experience* by Timothy Leary, Richard Alpert and Ralph Metzner. The book was partially based on a 1927 translation of *The Tibetan Book of the Dead* and explicitly drew a link between Eastern philosophies and drug use, specifically acid trips. "Tomorrow Never Knows" was one of a number of Lennon's songs during this period that explored the nature of transcendence and escaping the bonds of the material world through enlightenment.

Such a song required a more otherworldly vocal. Lennon told producer George Martin he wanted to sound "like a Dalai Lama singing from the top of a mountain." Martin came up with an imaginative solution, putting Lennon's vocal through the rotating Leslie speaker of a Hammond organ, which gave it a quavering sound; Lennon liked it so much that a guitar part was also put through the Leslie. A tape loop of a droning guitar and Ringo Starr's tom-toms, slack-tuned and drenched in echo, ran throughout the song; other tapes loops, featuring sounds like a male laugh distorted to sound like a seagull, were mixed in randomly. The overall effect was eerie and mesmerizing.

In comparison, the recording of the next track, "Got to Get You Into My Life," was fairly conventional. Though ostensibly a love song, McCartney has described it as an "ode to pot," though Lennon felt it was more likely to be about LSD. Fans of soul and the "live" sound of records from labels like the Memphis-based Stax Records, The Beatles had made tentative plans to record in the Tennessee city. When that fell through, they tried to emulate the sound of records from Stax, Atlantic and Motown in the studio, pushing the mics into the bells of the brass instruments to give them added punch.

Harrison would have an unprecedented three songs on *Revolver*, starting with "Love You To," the first song he wrote explicitly for Indian instruments. It marked the start of Harrison taking more control of the recording of his songs, particularly the Indian-themed numbers. Anil Bhagwat from London's Asian Music Circle played tabla. Harrison himself played sitar, but there was minimal involvement from the other Beatles; McCartney sang backing vocals, Starr played tambourine, and Lennon made no contribution at all.

Now commercial concerns came into play. The Beatles hadn't released a new single since December 1965, and they were now pressed to make something available as soon as possible. Lennon and McCartney promptly came up with two new numbers. The A-side, McCartney's "Paperback Writer," was another of his story songs about an imagined character ("He makes them up like a novelist," Lennon observed), a fast-packed number about an aspiring novelist. Seeking to make his bass sound more prominent, it was hooked up to a loudspeaker instead of a bass speaker.

The flip side, "Rain," was another Lennon song with some philosophical elements. Rain in itself is neither a good or bad thing, it's all in how you perceive it: "It's just a state of mind," Lennon sings. The record's languid sound was the result of recording the music at a faster speed, making it sound slower on normal playback, while Lennon's vocal was recorded at a slower speed, sounding higher on playback; a number of songs during the session would use the same effect.

And there was another sonic manipulation; during the fade-out, the song can be heard playing in reverse. Lennon later claimed he'd stumbled upon this idea when he was stoned and inadvertently played a tape backward at home, becoming capti-

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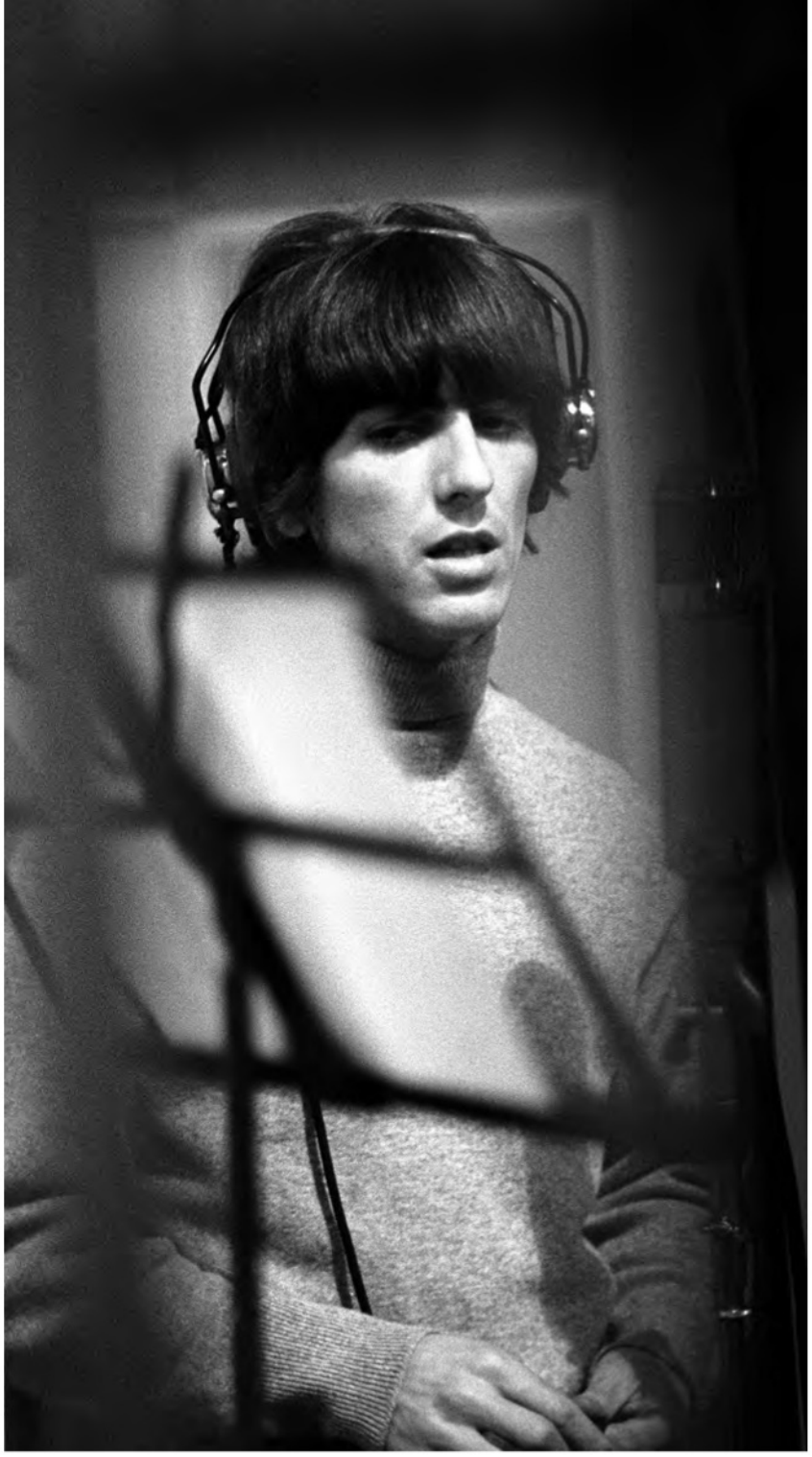
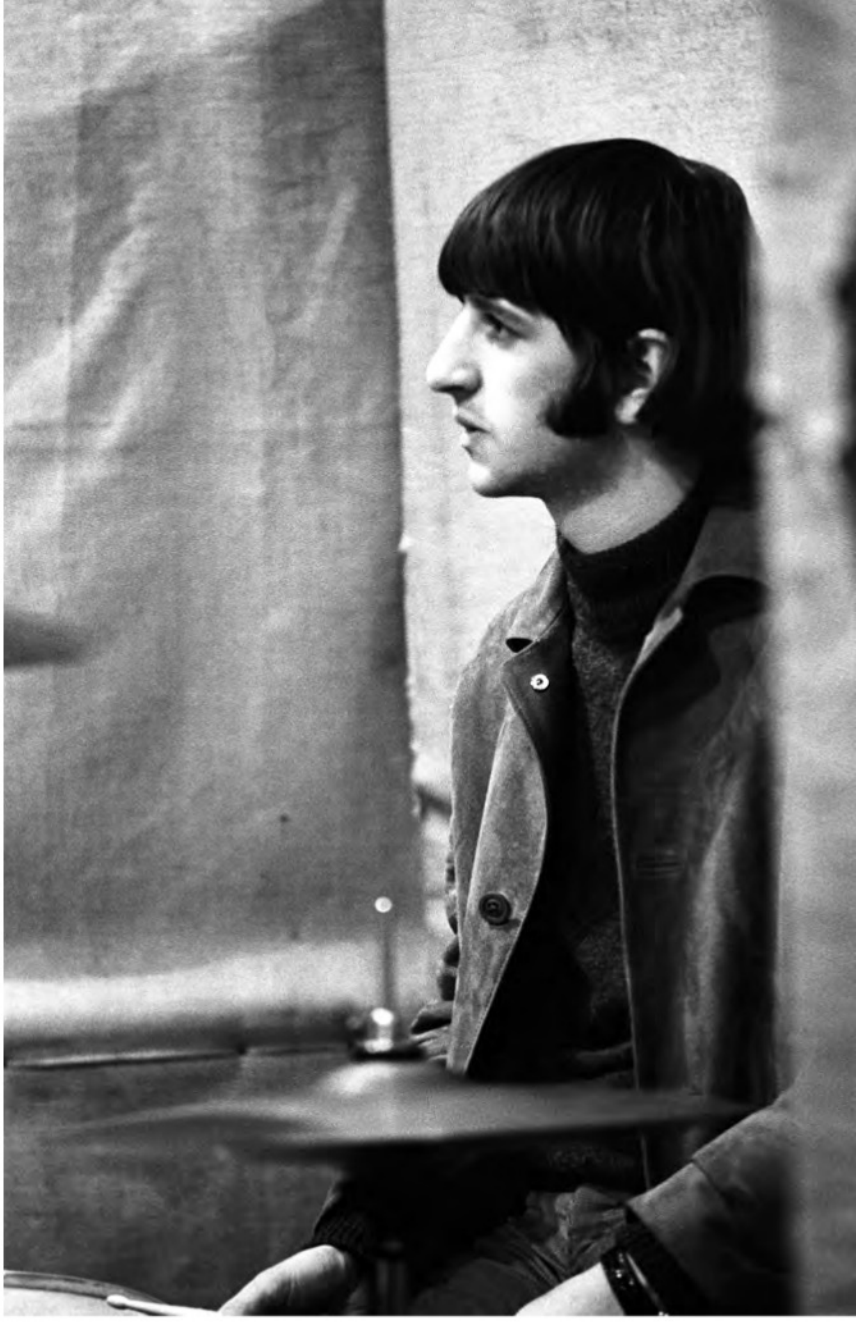
vated by the sound. But Martin said the backward sequence was his idea, telling author Steve Turner he'd "been experimenting with tapes for years before The Beatles came along." The single was released in May in the U.S. and June in the U.K., and it topped the charts in both countries.

Next came two songs from Lennon that had the same kind of jangling guitar sound: "Doctor Robert" and "And Your Bird Can Sing." The former casts drugs as a "medicine" dispensed by the titular Dr. Robert. It's been claimed that the good doctor was based on a real person, such as Dr. Robert Freymann, a New York City doctor whose clientele included a number of musicians. But in one of his last interviews, Lennon said, "It was about myself. I was the one that carried all the pills on tour." In any case, it's the theme of drugs-as-beneficial-therapy that's more important to the song.

The Byrds' influence on "And Your Bird Can Sing" is especially clear in the earlier takes. It's a curiously passive-aggressive song, with Lennon alternately denouncing an acquaintance for not being as enlightened as he is, and then offering friendly assistance ("Look in my direction/I'll be 'round"); Lennon later dismissed it as "another horror." Though there's again been debate over who the unnamed "friend" is, the real point of the song is in the viewpoint that your "prized possessions" won't lead to happiness — an idea Lennon would expand on more thoughtfully in his most famous song, "Imagine."

Harrison's "Taxman" was a straightforward rant against taxes, with a stinging guitar solo from McCartney, and a nod to The Marketts' "Batman Theme" in the delivery of the word





"tax-man." The song's count-in tagged on the beginning gave a behind-the-scenes peek into the then-little known realm of the recording studio.

Lennon's "I'm Only Sleeping" could be regarded as a subtle protest song, the singer checking out of the rat race where people are "running everywhere at such a speed," preferring the bliss of slumber. As in "Rain," the song's languorous feeling was enhanced by recording the musical backing at a faster speed to sound slower on playback, and Lennon's vocal recorded at slower speed to sound higher on playback. For the guitar solo, Harrison worked out the melody, then played it in reverse order (two times, once through a fuzz box), then played the resulting recording, making the sound discordant, even though the notes were now heard in the "right" order.

Then commercial considerations again raised their heads. Once the track was completed, it was whisked away, along with "And Your Bird Can Sing" and "Doctor Robert," for one of Capitol Records' composite albums, *"Yesterday"... and Today*, released in June in the U.S. It was the last such grab-bag album Capitol would release and would become most notorious for its original "butcher cover" shot, showing The Beatles in white butchers' smocks, draped with raw meat and dismembered dolls.

McCartney's "Eleanor Rigby" was one of his most remarkable songs, evincing a bleakness beyond redemption. It was also the first song on which none of the Beatles played an instrument, the musical backing provided by a string octet. McCartney, Lennon and Harrison all sang on the track; Starr made no

contribution. The vocals were recorded at a slightly slower speed, pitching them slightly higher on playback, while the octet has a jagged, spiky sound. Another character study, examining the loneliness of Eleanor Rigby and Father McKenzie, there's an empathy quite apart from the breeziness found in "Paperback Writer."

McCartney's "For No One" was another somber number, though more dispassionate than grim. Starr is the only other Beatle appearing on the track, a sad reflection on a relationship that's ended. McCartney added an element of sophistication by adding a French horn part, played by Alan Civil from the BBC Symphony Orchestra.

Then it was time for some fun. Starr still needed a song of his own to sing, and McCartney's "Yellow Submarine" was perfect, a children's song with a catchy singalong chorus, enlivened by The Beatles, EMI staff, Beatles associates Neil Aspinall and Mal Evans and assorted friends adding sound effects: blowing bubbles in water through a straw, rattling chains, tooting whistles and horns, and putting on funny voices. Though a "yellow submarine" was said to be a drug reference, McCartney said it was inspired by a candy he'd had while visiting Greece in 1963. The earlier version of the song had a spoken intro by Starr that was later cut.

Harrison's "I Want to Tell You" is another tentative love song, in the vein of "If I Needed Someone." While the chiming guitars stand out, the most underappreciated aspect of the song are the strong harmonies from Harrison, Lennon and McCartney throughout; note in particular their work on the line "I've got time" during the fade out.

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"Good Day Sunshine," by McCartney, was one of the easier songs on the album to record, just the four Beatles, and Martin providing a sprightly piano solo. No backward tapes here; it's simply McCartney in typically upbeat mode.

"Here, There and Everywhere" is a tastefully well-crafted ballad from McCartney. He's noted that the song's intro was inspired by The Beach Boys' "God Only Knows" from *Pet Sounds* (McCartney and Lennon got a preview of the album when The Beach Boys' came to London on a promotional visit with a copy of the album). The lovely song also boasts more wonderful vocal harmonies (the only contribution Lennon made to the track).

The album was still one song short, so Lennon brought in "She Said She Said," which he'd been working on since March. The song's inspiration was a remark actor Peter Fonda had made at an L.A. party in 1965 when Lennon and Harrison were tripping on acid. Harrison had become fearful, and Fonda, trying to reassure him, talked of his own near-death experiences: "I know what it's like to be dead." It lodged in Lennon's mind as a disturbing comment, and the song became a discourse on isolation and miscommunication. There was certainly some of the latter at the session; an argument led to McCartney walking out, making him the first Beatle to leave the group, albeit temporarily.

The song was completed in the early morning hours of June 22. The following day, The Beatles flew to Munich to begin the first leg of their summer tour. But the tour soon became plagued with difficulties, and they decided that live appearances were more trouble than they were worth. Their August 29 date at San Francisco's Candlestick Park would be their last before a paying audience.

By then, *Revolver* had been released (August 5 in the U.K., August 8 in the U.S.), topping the charts in both countries; the accompanying single, "Yellow Submarine"/"Eleanor Rigby," reached No. 2 in the U.S. and No. 1 in the U.K. And then The Beatles took another break, before deciding what they would do next. *Revolver*, and the decision to stop touring, signaled that The Beatles had firmly taken control of their career. How far could they go in the future? Tomorrow never knows.

Why *Revolver* is the best Beatles album

BY GILLIAN G. GAAR

In the mid-1970s, I picked up *The Beatles: An Illustrated Record* by Roy Carr and Tony Tyler. It opened up a whole new world for me. I'd grown up listening to Beatles records, but until then I hadn't really grasped how different their albums were in the U.K. Different covers. Different running orders. The albums were longer, too. *All Together Now: The First Complete Beatles Discography 1961-1975* by Harry Castleman and Walter J. Podrazik, delved even deeper into the band's releases, and I used it as my guide when I got my first stereo with a cassette deck, carefully recording The Beatles' catalog on tape in the order that the songs were released in Britain. And that's when I realized that the full, unabridged U.K. version of *Revolver* was The Beatles' greatest album. At the time, the conventional wisdom was that *Sgt. Pepper's Lonely Hearts Club Band* was the band's peak. And indeed, it's a classic album — as all The Beatles' albums are, really (I have a friend who cites *Beatles for Sale* as their best album). But for me, *Revolver* is their masterwork, an imaginative creation that evinces a newfound maturity and is as bracing as a crisp fall day.

First, there are the songs, which displayed a wide-ranging versatility. Nearly all of The Beatles' songs before *Revolver* had been about love and relationships. They'd begun to branch out, as on John Lennon's "Nowhere Man," and the group's first single of 1966, Paul McCartney's "Paperback Writer" backed with Lennon's "Rain." But never before had non-love songs played such a prominent role on a Beatles album. Then, there's the sound of the album, which was quite different not only in comparison to The Beatles' own previous work but to just about everything else in popular music. Consider the other No. 1 albums released in the U.S. in 1966: *The Supremes a' Go-Go* by The Supremes, *If You Can Believe Your Eyes and Ears* by The Mama's and The Papa's, *Ballads of the Green Berets* by Sgt. Barry Sadler, the *Dr. Zhivago* film soundtrack, and two albums by Herb Alpert & The Tijuana Brass. In contrast to those, The Beatles' music must've seemed like it was being beamed in from another dimension. The album's opening seconds, a bit of *audio verité* of studio chatter, a cough and a count-in, set the tone immediately;

this is going to be a Beatles album unlike any that you've heard before. The first song, George Harrison's "Taxman," takes a decisive step into the adult realm — what teenager worries about taxes? McCartney's "Eleanor Rigby" is surely the bleakest song in The Beatles' catalog, a stark portrayal of "all the lonely people," with a slashing musical backing (by a string octet) inspired by Bernard Herrmann's tense film score for *Psycho*. "I'm Only Sleeping" is Lennon's ode to one of his favorite pastimes, daydreaming (a theme he'd revisit on his last album in the song "Watching the Wheels"). Here, the dreamy, somnambulistic mood is enhanced by the languid sound of Lennon's voice, and the backward guitar that swoops in and out of the mix. Harrison had added a touch of Indian spice to The Beatles' repertoire by playing sitar on Lennon's "Norwegian Wood." Now, for "Love You To," he brought in musicians from London's Asian Music Circle to create the hypnotic backing for what proves to be a pensive love song, with Harrison simultaneously professing his love while condemning the world for its corruption.

This was a remarkably eclectic set of songs to open an album. Then comes McCartney's "Here, There and Everywhere," the first of the album's songs that's of a more conventional ilk, a love song with the kind of gorgeous vocal harmonies that only McCartney, Lennon and Harrison could provide (and McCartney's lead vocal is especially angelic). McCartney then lightens the mood even further by giving "Yellow Submarine," ostensibly a children's song (or is it?) to Ringo Starr to sing, embellished with funny voices and nautical sound effects. Then, closing side one, are the jangling guitars of Lennon's "She Said She Said," as uneasy as "I'm Only Sleeping" was blissful, a sign of things to come.

Side two balances Lennon and Harrison's cynicism against McCartney's generally more positive outlook, beginning with his bright and snappy "Good Day Sunshine," celebrating good weather and a new love. "And Your Bird Can Sing" is Lennon's sarcastic putdown of a friend, its condescending spirit (Lennon himself called it "another horror") redeemed by the cascading lead guitar riffs, courtesy of Harrison and McCartney. "For No One" is McCartney's concise portrait of a broken relationship, dispassionately described in third person.

"Dr. Robert" is Lennon's own wink-wink portrait of a physician dispensing remedies for reasons other than medicinal, bolstered by the same thick guitars as on "And Your Bird Can Sing" and "She Said She Said." "I Want to Tell You" is another typically evasive love song from Harrison, about a potential relationship that's stymied in miscommunication. But there's no holding back in McCartney's "Got to Get You Into My Life," an exhilarating number emulating the soul-pop of Motown and Stax (with a horn section to match).

And then there's Lennon's mighty "Tomorrow Never Knows," reaching for transcendence in a maelstrom of sound: sitars and tamboura, backward guitar, tape loops, Lennon's shimmering lead vocal. This song is the key to the album, and arguably the key to the rest of The Beatles' musical career. For work on *Revolver* began with this track, which unleashed a wealth of experimentation among the group, as they sought to manipulate the sounds they were making in new and unexpected ways. This opened the door to the further experimentation on the subsequent albums to come.

There's also a timeless quality about *Revolver*, in contrast to *Sgt. Pepper*, which will always be rooted in the flower-power era. With greater lyrical depth than *Rubber Soul*, stronger cohesiveness than *The Beatles* and *Let It Be*, and more imaginative sparkle than *Abbey Road*, *Revolver* exudes a dazzling musical versatility and technical confidence that makes it irresistible.

And of course, it sounds best in mono.

THE BEATLES
REVOLVER
(SUPER DELUXE EDITION)
Capitol/Universal 4-LP + 7-inch EP)

★★★★★

Thanks to the audio de-mixing technology developed by director Peter Jackson's team and utilized in 2021's *Get Back* documentary, producer Giles Martin had the opportunity to do what had previously been impossible: separate all the individual tracks and rebuild and remix The Beatles' classic *Revolver* LP from the ground up.

But, as Martin explains in the lovely, 100-page hardbound book that accompanies the Super Deluxe edition of *Revolver,* he didn't set out to reinvent the wheel. "Separating the individual, recorded elements was done not to change the sound but to give us some flexibility, so we're able to hear the album in a new way," he writes. "Mostly, there's nothing too extreme here; there is no point using technology just because it's there."

What IS here is a treasure trove of aural delights: on the Super Deluxe edition, there is the album's new stereo mix, sourced from the original four-track masters; the album's original mono mix; more than two dozen outtakes from the sessions and three home demos; and a four-track EP with new stereo mixes and remastered original mono mixes of "Paperback Writer" and "Rain." (There is also a Dolby Atmos mix, released only in digital form.) The Super Deluxe edition is available digitally, on 4-LPs and a 7-inch EP on half-speed mastered 180-gram vinyl, and as a 5-CD box set.

The new stereo mix is, by and large, a revelation. Tracks such as "Taxman," "And Your Bird Can Sing," "She Said She Said" (Ringo Starr's drums sound incredibly dynamic here) and "I Want to Tell You" all have a punchier, more fully defined sound, with bits and pieces popping up in the mix that may previously have been slightly buried: a tambourine here, some handclaps there, or, in the case of John Lennon's "I'm Only Sleeping," a very audible yawn at the 2:00 mark. The Paul McCartney-sung "Eleanor Rigby," "For No One" and "Here, There and Everywhere" all gain stunning clarity in the vocals; the lead and background vox on the latter are breathtakingly beautiful. And of course, the disc-closing psychedelic monster that is "Tomorrow Never Knows" fairly explodes from the speakers. If this is not the way Lennon meant the song to be heard, it's probably damned close.

The outtakes and demos are often revelatory; hearing how many of the *Revolver* songs morphed from their original studio run-throughs into something very different in their final state is a treat. "Got to Get You Into My Life" is the most notable example of this: the first version is organ-dominated, adds lots of intrusive-sounding backing vocals, and is without the signature horns that adorn the finished take. Version 2 is more electric guitar heavy: there are some fuzz licks throughout and one of the main riffs is very "Paperback Writer"-like (interesting, since according to the detailed track notes, both songs were recorded within days of each other). Following the "Yellow Submarine" journey from a relatively downcast, Lennon-sung acoustic demo into "a children's song with a touch of stoner influence" (according to McCartney) is also rather fascinating.

History has proven *Revolver* to be one of The Beatles' most important records, and one that has aged particularly well (perhaps even better than *Sgt. Pepper*). It heralded the beginning of the psychedelic rock era and, according to Giles Martin, "It sounds like seven different bands playing, which speaks to the disparity of the tunes." Rock, sunshine pop, psychedelic ruminations, heart-tugging balladry, and a little bit o' soul were all part of the sonic palette, and it's not a stretch to say that *Revolver* is The Beatles at their creative zenith. Giles Martin again: "It's their most individual album, with each [Beatle] bringing in their lunchbox of ideas."

Or, as Paul McCartney ever-so-modestly states in his introduction to the wonderfully exhaustive new collection: "All in all, not a bad album."

— John M. Borack

Revolver Special Edition (Super Deluxe): 63 tracks

• 4-LP + 7-inch EP (stereo & mono audio) on half-speed mastered 180-gram vinyl with 100-page hardbound book in a 12.56" x 12.36" slipcase

LP One: Revolver (New stereo mix)
Side 1
1: Taxman
2: Eleanor Rigby
3: I'm Only Sleeping
4: Love You To
5: Here, There and Everywhere
6: Yellow Submarine
7: She Said She Said
Side 2
1: Good Day Sunshine
2: And Your Bird Can Sing
3: For No One
4: Doctor Robert
5: I Want To Tell You
6: Got To Get You Into My Life
7: Tomorrow Never Knows

LP Two: Sessions One
Side 1
1: Tomorrow Never Knows (Take 1)
2: Tomorrow Never Knows (Mono mix RM 11)
3: Got To Get You Into My Life (First version) – Take 5
4: Got To Get You Into My Life (Second version) – Unnumbered mix - mono
5: Got To Get You Into My Life (Second version) – Take 8
6: Love You To (Take 1) - mono
7: Love You To (Unnumbered rehearsal) - mono
Side 2
1: Love You To (Take 7)
2: Paperback Writer (Takes 1 and 2) – Backing track – mono
3: Rain (Take 5 – Actual speed)
4: Rain (Take 5 – Slowed down for master tape)
5: Doctor Robert (Take 7)
6: And Your Bird Can Sing (First version) – Take 2
7: And Your Bird Can Sing (First version) – Take 2 (giggling)

LP Three: Sessions Two
Side 1
1: And Your Bird Can Sing (Second version) – Take 5
2: Taxman (Take 11)
3: I'm Only Sleeping (Rehearsal fragment) - mono
4: I'm Only Sleeping (Take 2) - mono
5: I'm Only Sleeping (Take 5) - mono
6: I'm Only Sleeping (Mono mix RM1)
7: Eleanor Rigby (Speech before Take 2)
8: Eleanor Rigby (Take 2)
Side 2
1: For No One (Take 10) – Backing track
2: Yellow Submarine (Songwriting work tape – Part 1) - mono
3: Yellow Submarine (Songwriting work tape – Part 2) – mono
4: Yellow Submarine (Take 4 before sound effects)
5: Yellow Submarine (Highlighted sound effects)
6: I Want To Tell You (Speech and Take 4)
7: Here, There and Everywhere (Take 6)
8: She Said She Said (John's demo) - mono
9: She Said She Said (Take 15) – Backing track rehearsal

LP Four: Revolver (Original mono master)
Album tracklist same as LP One

Revolver EP (7-inch vinyl)
Side 1
1: Paperback Writer (New stereo mix)
2: Rain (New stereo mix)
Side 2
1: Paperback Writer (Original mono mix remastered)
2: Rain (Original mono mix remastered)

ALSO AVAILABLE:
Revolver Special Edition (Super Deluxe): **63 tracks**
• 5-CD (stereo & mono audio) with 100-page hardbound book in a 12.56" x 12.36" slipcase
Revolver Special Edition (Deluxe): 29 tracks
• 2-CD in digipak with a 40-page booklet abridged from the Super Deluxe book
Revolver Special Edition (Standard): 14 tracks
• 1-CD in digipak (New stereo mix)
• 1-LP (New stereo mix) on half-speed mastered 180-gram vinyl
• Limited Edition 1-LP vinyl picture disc (New stereo mix) illustrated with the album cover art

Revolver Returns: Remixed & Reloaded!

A comparison, with producer Giles Martin, of the original *Revolver* LP to the deluxe reissue

BY JOHN "JAY JAY" FRENCH

Every time I am asked to write about the new Beatles remixes, I'm confronted with the enormous task of listening to the entire package which, in their expanded versions, is an awful lot of material. In the case of *Revolver's* super-deluxe edition, there are five discs containing 63 tracks and a 100-page hardbound book in a slipcase. The vinyl set has four LPs and a 7-inch EP with the book. There are two other options for the less well-heeled or insanely interested: a deluxe two-CD digipak with a 40-page booklet and a single CD/single LP vinyl picture disc.

Did you really expect anything less?

As for my job to review all of this, I have to deal with all the emotional issues that come with it. Each new expanded track version and all of the associated bonus written material creates a dilemma. You see, I can't just report on this stuff. I lived this, and this forces me to confront my past in regard to where I was when first exposed to it and what it meant to me at the time.

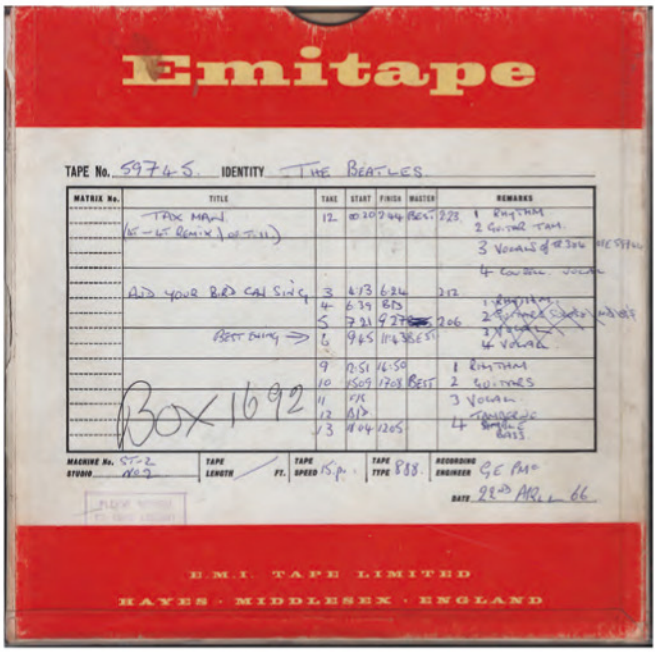
How could it not.

I am reviewing the holy grail of pop culture.

It's just not the music. It's the foundation of all that came after.

Rubber Soul may represent the base camp of the acceptance of The Beatles as the greatest band to have ever existed, but *Revolver* is where the band put on parachutes and jumped out of the plane!

I know that *Rubber Soul* (an album that I'm sure will be the next in line for a remix) certainly was an astonishing piece of work, but *Revolver* — well, read on. It has become very fashionable over the past several years for music critics and committed Beatles fans to place *Revolver* ahead of *Sgt. Pepper* as the greatest of all Beatles albums. Furthermore, this new remix of *Revolver* has me reflecting on my own experience of hearing it and *Sgt. Pepper* in real time and gauging its effect on me.



I was 14 when *Revolver* was released in August 1966 and still 14 when *Sgt. Pepper* was released in June 1967. I remember clearly buying *Revolver*, going home and listening to it on my $40 mono Westinghouse One box record player/speaker system.

While I really loved the songs, I can't recall my friends calling me up to discuss its "mind-blowing" contents.

Yes, there were songs with violins and cellos, tambouras, sitars, French horns, and then backward drums and guitars and eerie vocals, but strangely, it all seemed kind of normal. Because this was The Beatles after all, but in retrospect, clearly, none of this was "normal."

The double-sided single "Paperback Writer/Rain" came out a couple of months before the release of *Revolver*, and that began The Beatles artistic sea change.

This was actually the dividing line for me, when The Beatles changed from a pop band to a rock band. Rock was in its infancy, but The Beatles were dragging us along. "Rain" sounded really weird at first, while "Paperback Writer" was still a pop song. I bring this up because Giles Martin knows full well that those sessions, recorded smack in the middle of the *Revolver* sessions, had to be included in this *Revolver* remix package.

Remember as well that "Penny Lane" and "Strawberry Fields Forever" were supposed to be on the *Sgt. Pepper* album.

The Beatles, George Martin and Brian Epstein also knew something was going on. Just look at what happened in 12 months from April 1966 to April 1967: two incredible, era-defining albums (*Revolver* and *Sgt. Pepper*) and two groundbreaking singles ("Paperback Writer"/"Rain" and "Penny Lane"/"Strawberry Fields Forever").

Whew — the mind boggles. But I digress.

The Beatles were still touring during the *Rubber Soul* period. (That routine ended in August 1966 with their last live show at Candlestick Park in San Francisco.)

Unencumbered by the distractions of touring, the band could turn their full attention to the follow up to *Rubber Soul*.

The band entered Studio 3 at EMI Studios (now Abbey Road) on April 6, 1966, and laid down the music for their most experimental track to date: "Tomorrow Never Knows.'

What an opening statement of intent!

Although it actually closes the album, this was about as far away from mop-top pop as one could get. It was so far out that I believe they left it for the last track rather than shock their fans as the opening one. As the album closer, it was a perfect lead into what we could expect from *Sgt. Pepper*.

It was a completely non-hook driven drone sung by John Lennon, whose vocals were processed through a rotating Leslie speaker, Ringo Starr's powerful, incendiary drum pattern, George Harrison's backward guitar solo and tamboura and Lennon's totally "out there" lyrics that seem to be setting up the following Summer of Love. Paul McCartney told *NME* in an interview at the time, "We did it because I, for one, am sick of doing sounds that people can claim had been heard before."

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The very next day, on April 7, they wrapped up the "Tomorrow Never Knows" sessions and began recording "Got to Get You Into My Life."

To be a'fly on the wall!

It now appears as if an artistic tsunami had been unleashed.

I can now process "Tomorrow Never Knows" and its ultimate placement. Pure genius.

Upon spending so much time relistening to all the new remixes and bonus material (early demos and slowly developed recordings of many of the tracks), I can say that this is one amazing package to behold.

However, as much as *Revolver* is absolutely groundbreaking and showed the way forward, *Sgt. Pepper* set the world of rock on fire, and that can never be disputed. Friends of mine gathered around their newly bought stereos just to experience the aural soundscape of *Sgt. Pepper*.

No matter what could be written about *Revolver*, the zeitgeist of the 1967 Summer of Love timing and the almost concurrent releases of the debut albums by the Jimi Hendrix Experience, The Doors and Grateful Dead, plus Jefferson Airplane's *Surrealistic Pillow* and the constant media coverage of LSD guru Dr. Timothy Leary and the (soon-to-be Beatles spiritual leader) Maharishi Mahesh Yogi, brought forth historical events that shaped the entire youth culture of the world.

It is now, upon reflection of 56 years later, that I can deal with the question, where *Revolver* sits in the "best Beatles albums" question.

It is impossible to contextualize the experience of listening to the new *Revolver* remixes without understanding the thought process that began with the Giles Martin music remixes for the Cirque Du Soleil-produced Beatles *Love* show in Las Vegas and continued through the new remixed White Album, *Abbey Road* and *Let It Be*.

Of course, it begins with the music, but the historical add-ons (be it alternate takes, early demos and, of course, endless text) are all monumental commercial creations and the elaborate packaging has grown evermore, so with each project in ever more extravagance. All of this creates a "must have" for completist Beatles fans, of which there remains millions worldwide.

If the market wasn't there, trust me, none of these projects would continue.

This is not to say that these remixes are not worthwhile, because they are for many reasons, but let us acknowledge that history will show (we are now entering the seventh decade of Beatlemania) that The Beatles will become the classical music of the 20th century.

The actual business of remixing *Revolver* could not have been done at this level of specificity five years ago. This is a purely technical issue.

Sgt. Pepper has been credited as the first four-track recording The Beatles made, and the ability to separate the tracks for the purpose of digitizing and remixing was fairly straightforward. Moving up to the White Album and beyond there were eight tracks to work with.

Revolver, however, also has multiple tracks and as much as the wording "remixing" is thrown around, there is actually a process of de-mixing (pulling all the sound out of each recording one by one) that allows the remixing to happen.

Now, starting at *Revolver*, we are, for the first time, going backwards in terms of the band and George Martin's recording technology. This, however, did not become a problem as the new technology allowed son Giles Martin to actually isolate not only every instrument but almost every piece of what was then primitive backward tape mixing and tape-speed manipulation.

In the purist review of just the way the new remixes sound, I was first presented with the album in Dolby Atmos at an Apple Corp. listening event. This surround presentation is, under ideal circumstances, a revelation. I just wondered, as I was listening, how the new remixes in a normal stereo configuration would fare. I was then sent all the new music to compare on my home computer system, which is pretty sophisticated.

As I did not have the actual CDs or vinyl, I can't comment on how they will sound on my reference level audio system, but all things being equal, all the comparisons were done through my reference computer system whose resolution is way above most users.

Instruments (and vocals) that you didn't know were there are now easy to pick out, and the surround mix was outstanding. I got what I expected to hear and then some!

To begin with, as an American who grew up with the U.S. Capitol Records *Revolver*, the U.S. track listing was different. The U.S. version had three fewer songs: "I'm Only Sleeping," "And Your Bird Can Sing" and "Doctor Robert." These three were held back for a different release (*"Yesterday"... and Today*).

Over the last 20 years or so, all the U.S. Beatles releases are now correctly track aligned. *Revolver* was, famously, the last of the U.S. released — "butchered" — Beatles albums.

Of all the 14 newly remixed tracks in stereo, the vocals are clearer, as are many of the instruments. Sounds great, but it takes some getting used to because of how our brains are wired to remember things as they were. But I have now come to the conclusion that "And Your Bird Can Sing" is one of the greatest pure guitar and vocal tracks Lennon (as lead vocal) and the band ever recorded.

On the second disc, "Rain" has two versions of the song that are mind-blowing, as they show you the original speed and how the track was slowed down for the final master that we all know.

On the third disc, "Yellow Submarine" is presented in four versions, and the development of this song from acoustic demo to finished product is astounding.

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THE BEATLES GET BACK

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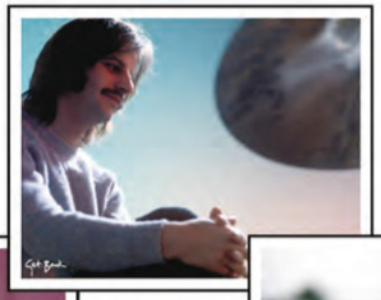

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A note for Beatles fans: The laughing between the band members on many of the alternate/outtakes will bring a smile (or tear) to your face.

Now that I have had the immense pleasure to delve into the heart of these tracks, I have changed my view of the importance of *Revolver*. Put simply, *Sgt. Pepper* could never have happened without *Revolver* leading the way.

Now that the band were free from the rigors of touring, their astonishing creativity finally could be revealed in ever more astonishing ways. Many of you probably don't have the ability to hear the Atmos mixes but they take the album to an even higher level.

I can hear some say that all of these elaborate packages are just a cash grab. To those people I will say, "Then don't buy it!"

I, for one, continue to be astonished at what The Beatles, Apple Corp. and Universal Music (in association with Giles Martin) continue to produce as it extends the interest and shelf life of some of the greatest pop music ever created.

So, is *Revolver* the best of all Beatles albums? Read my Giles Martin interview below as I agree with his perspective.

GOLDMINE: *You started by creating the* Love *(Cirque du Soleil Las Vegas) mixes and moved up to* Sgt. Pepper*, the White Album,* Abbey Road *and* Let It Be*. Each move came with more sophisticated recording techniques by your father. Now, with* Revolver*, you are, in a sense, going backwards. What were the technical challenges you faced this time?*

GILES MARTIN: With *Revolver*, the band had recorded all the music on one track, two tracks of vocal overdubs and one track of guitar or piano. If I just had this to work from, I wouldn't have been able to remix the album. First of all, they didn't bounce tracks from one tape to another back then. Keep in mind that stereo was still not the main source, it was still a novelty. The technological discoveries and innovations we made during the *Get Back* sessions with Peter Jackson made the capture and isolation of individual instruments, vocals, etc. possible. This allowed us to pick out and separate all the instruments, drum parts and vocals which gave us the ability to mix.

[NOTE: Giles Martin explained before the interview how they could capture and break down every sound as if they had all multi-tracked isolated parts.]

> **"With *Revolver*, the band had recorded all the music on one track, two tracks of vocal overdubs and one track of guitar or piano. If I just had this to work from, I wouldn't have been able to remix the album."**
>
> — GILES MARTIN

GM: *Where do you place* Revolver*, given the recent ascension by critics to No. 1 as the best of all Beatles albums?*

MARTIN: I feel *Revolver* is the band's most ambitious album. They went from being this four-headed, suit-wearing beast to where they were, in a sense, saying goodbye to the screaming girls era of "She Loves You," "I Want to Hold Your Hand" and "Can't Buy Me Love" and embracing their individualism. And that's why you have an album that sounds like eight different bands playing! I also think that *Rubber Soul* was their farewell to the Mersey beat era. There was a confidence and swagger that occurred from *Revolver* onward.

GM: *The evolution of the song "Yellow Submarine" is astonishing. According to the Geoff Emerick book, your dad was away the day the final version was recorded, and it sounded like there was a party actually happening there. Is that true?*

MARTIN: God bless Geoff. I grew up with him, but a lot of what he says in his book is not true. My dad was there. All those extra sounds, noises and sound effects were added by just the band. He also said that "Blackbird" was recorded outside (at an outside studio), which it wasn't, and that the recording of "A Day in the Life" was an edit, which it wasn't. So I'm not sure about his memory exactly.

GM: *How were the backward guitar tracks recorded?*

MARTIN: You worked out the notes on a piano, recorded it and played it back in reverse first to see what worked. Then you had the guitar play the parts and played those recordings backwards. This way you hear where you want the notes to fall.

GM: *Is the evolution of home hi-fi, and its ability to get the customer closer to what the producer/engineer actually hears at the mixing desk, affect how you now produce the music?*

MARTIN: Yes. If you think about it, the speakers that were used 56 years ago to listen back in the studio are not the same as what we have now. That changes the way we have to do the mixes as well. It was amazing how the originals sounded. Now we have to mix for people with airpods (earphones) as well as audiophiles. Young people, older fans ... audiophiles, we try to please everyone. It is crazy when some audiophile home systems cost more than my studio. Some people spend more money on cables than my speaker system in my (studio) room.

GM: *What were the main mics used at that time?*

MARTIN: Mostly Neumann and AKGs. These mics were developed during the second World War and are still at Abbey Road today, and they are still the best mics in the world.

GM: *It must be noted that the engineers at the time were all really good and knew what to do. Thoughts?*

MARTIN: All the great gear in the world isn't going to make a mediocre band or musician sound better. People are looking for the magic of why The Beatles sounded the way they sounded. Was it Geoff Emerick, was it my dad (George Martin), the Neumann microphones, the J37 1/4 track tape machine, the Fairchild 660 compressor? It's easy to record a really good artist. It's the fact that they (The Beatles) were just really good. They just sounded really good.

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Photos: Danny Clinch

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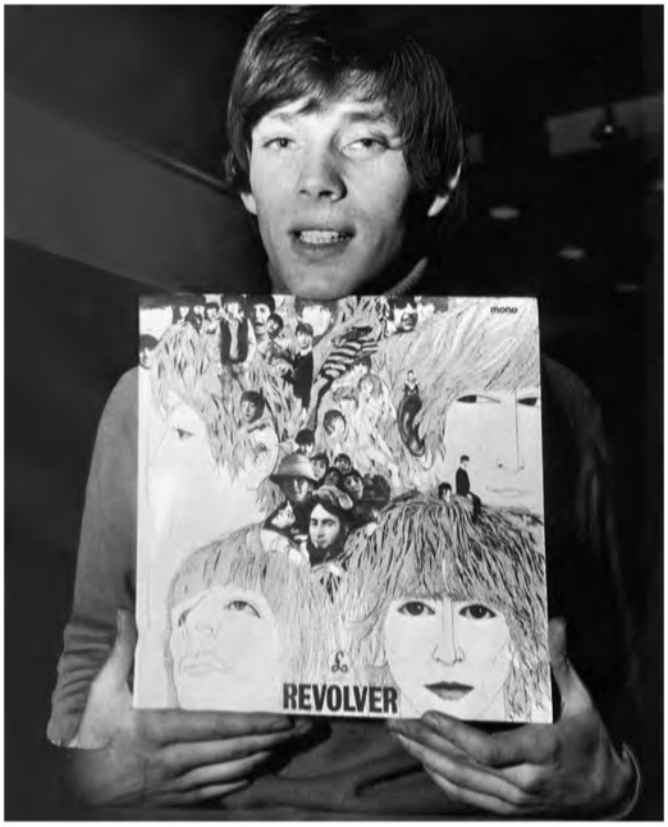
BEHIND *REVOLVER*'s COVER ART

Our talk with artist/musician **Klaus Voormann** about the production of the album cover that became iconic for Beatles fans and even the pop culture at large.

BY KEN SHARP

While the Beatles' *Sgt. Pepper* album has reaped reams of critical acclaim as a milestone in the group's recording career, the album that preceded it, *Revolver*, for many, is deemed *the* watermark recording in their history. It's a trailblazing album that changed everything marking a pivotal moment when The Beatles' sound transformed from black and white into vibrant wide-screen technicolor. John Lennon and Paul McCartney were peaking as songwriters during this time — "Here, There and Everywhere," "Tomorrow Never Knows" and "Eleanor Rigby" for starters — and George Harrison truly blossomed as a songwriter "in his own write" with "Taxman," "I Want To Tell You" and "Love You To." As latter day Beatle albums, *Sgt. Pepper,* The White Album, *Let It Be* and *Abbey Road*, have been given the super deluxe-edition treatment, thanks to radical de-mixing technology spearheaded by Emile de la Rey at Peter Jackson's WingNut Films Productions Ltd., the band's spectacular 1966 long player *Revolver* is the next set replete with a new stereo mix and revelatory outtakes of most of the songs on the record. *Goldmine* spoke with Klaus Voormann who did the groundbreaking artwork and design for the lowdown.



Klaus Voormann posing with the album *Revolver* in 1967.

GOLDMINE: *It's late June 1966, and the phone rings. Who is it?*

KLAUS VOORMANN: John called me and said, "It's John," and at first I was thinking, "John who?" I didn't know who it was. Well, it's John Lennon ,and he said, "Do you have an idea for our next album cover? We don't know what we want on there, so if you have any ideas, let's see it." Then he invited me to come down to the studio and I listened to the tracks for what would become the *Revolver* album. At first, my impressions of the music they played me was that it was just incredible. It was just really hard to explain. It was so far ahead of whatever any pop group had done before. This was going into Stockhausen and other kinds of avant-garde music, and suddenly you had the Beatle fans from the early days and now you had this new music. I didn't know if they're going to accept it or not. It was really a big step into the future.

GM: *And you were scared after hearing "Tomorrow Never Knows." What scared you about it?*

KV: It was just so fantastic, and at the same time scary, because I was always thinking of those little kids that love "Love Me Do." I thought, how are they going to accept this music? So my job was now to find a way to show the new idea, the new experimental stuff that's on that record, to the public. It couldn't be another cover with lots of color and their faces. It had to be something completely different and that's the hard job, which I had to get into.

GM: *So the next step was you went home and you worked up some drawings and sketches, and then you went back to EMI Studios, right?*

KV: Yeah, right. I came up with a few things. I came to the conclusion that there had to be lots of photos on there because those kids always love to see photos of The Beatles, as many as possible. I didn't even know if I was going to do it as a design with their hair. I tried different ideas like with an air balloon, and one was in a boat, and then I came to this idea with the hair. I said, "Hair, that's really important." So I did sketches on one big piece of paper; a two-sided, really large sort of sketch block, which artists use. I had the first magic marker that came out and I did those scribbles, and scribbled them down, all on that one big piece of paper, and folded up that piece of paper. When I was finished I took it down to EMI and into the canteen. That's where the boys were sitting. Many years later I did this graphic novel where I explained as much as possible what the feeling of what it looked like and what they looked like and what I did. When people get the box set, there is a book in there, and there are excerpts from the book, seven pages from the graphic novel, so people can see what it's about. The full graphic novel is in a book that's called *Revolver 50*: *Birth of an Icon.*

GM: *So you walk into the canteen and The Beatles are there and you lay down your sketches.*

KV: As a matter of fact, I don't know who said anything first, but they all kind of pointed and said, "This is the one, the one here with the hair. That's fantastic. It's great, the little figures in the hair," and then I was happy because I liked the idea, too. But in truth, I already knew they would go for that one. All the other ones, we didn't even talk about. None of them said, "This other one could be nice." They went for the one with the hair and lots of figures.

GM: *Characterize the inspiration behind the hair, which is so beautifully rendered. It's not just hair, it's a work of art.*

ULLSTEIN BILD VIA GETTY IMAGES

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Original songwriter Charlie Midnight, has this to say about it,
"Thank you, Steve Gaspár and the nonpareil Hollywood Allstars for performing this awesome version of "Living in America" and keeping the spirit alive. I love it and I know my great friend and collaborator on this song, the late-great genius Dan Hartman, would too. Much appreciation!

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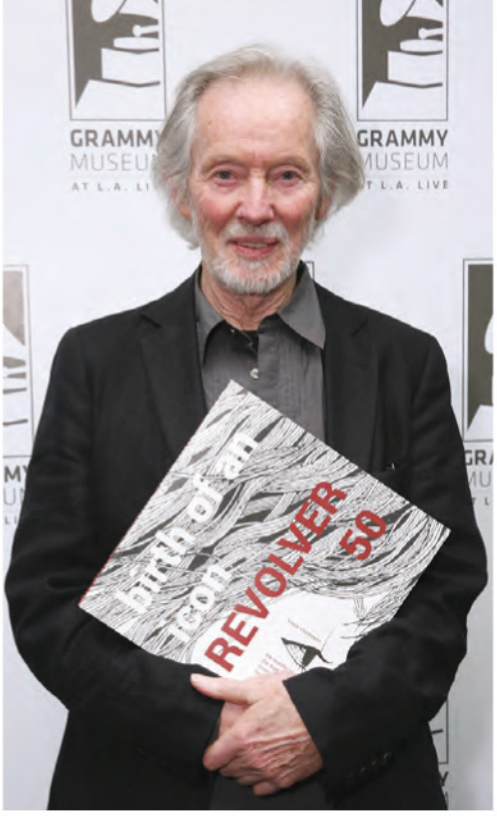
KV: Well, the thing was at the time, which is very hard for people to sort of imagine today, it was sensational that people were actually wearing long hair like that. That was just not known before. It was a very important part of The Beatles collective look. I did this sort of style of drawing it with a pen and ink and making it something that glues the whole thing together, and it worked fine. It was good.

GM: *Was there any particular artist or artwork that you had in your mind to inspire you? Was Aubrey Beardsley an influence?*
KV: He certainly was, but he's not the only one. When you think of a collage, I was thinking of (Kurt) Schwitters. There's lots of artists I was thinking of, but not in particular one person. Some people say, "Oh, you must have gone to that exhibition of Bearsdley, but I didn't even go there. I love Beardsley. He's fantastic. But he was not the inspiration for me with that style.

GM: *Let's talk about the actual technical process. You lived in an apartment in Parliament Hill, Hampstead, where you worked on it. It's not just a drawing but a collage of various elements.*
KV: Well, I had this in mind all the way from the very start, and I even told the boys, "Look, I want to do it in black and white." They said, "Yeah, great, black and white." I said, "Look, *everything* is in color. All the covers have faces on them, mostly smiling faces of the band. Now people are going crazy with the psychedelic look, whatever you call it, 'flower power,' but let's do it different this time, we'll do it black and white." Then I said, "You don't need to have the name Beatles on that because people will know that it's The Beatles." And they said, "Yes, you're right, no Beatles on that." At that time we didn't know what the album was going to be called, so I just set off working on it.

GM: *And you were working with pen and ink for the drawings, and for the collage employing scissors, scalpel and glue.*
KV: Well, first I tried everything. I tried with charcoal, or I did it with a pen and a little bit of brushes. Because I did a few record covers for companies and for myself where I used that sort of style, I felt very comfortable using pen and ink and doing that type of drawing. So I tried it and said, "Oh yeah, that works fine," so I used that technique.

GM: *For the collage, you utilized photographs from Robert Freeman and you also went to The Beatles themselves for personal photos.*
KV: Right. Robert Whitaker took the photo on the back cover, and he took some great photos, too, but the main photographer for the boys was always Bob Freeman. He was a lovely guy. I really like him a lot. He's beautiful, man.



Voormann at the Grammys on the 50th anniversary of *Revolver*, holding his book *Revolver 50: Birth of an Icon*.

GM: *So you went to Bob and you picked out photos he had?*
KV: Yes, I had those photos, which EMI got me, and then I got some from NEMS Enterprises, Brian Epstein's company. Then I called the boys and said, "Look, get together all the photos you can think of, it doesn't matter what quality. I'm going to choose whatever I think is right, and if you don't like it, you've got the last say. You can say, 'No, I don't like it,' but just leave it to me. Grab all the photos. If you're on skis or if you are in the country or if you're laughing, or whatever, just send me all the pictures and I'll pick the ones which might fit into the collage." The next day I got an envelope and there are all these photos in there from the boys, and so I took those.

GM: *You put yourself on the cover as well.*
KV: (laughs) Yeah, that was more or less after that. It's right at the corner doing George's hair. I thought, "Oh, why not? Let me put myself on there?" I just put my little name on there and then I said, "Ok, stick a photo on there," so I did.

GM: *And The Beatles caught that immediately?*
KV: Yeah, John, immediately, of course. He said, "You cheeky bugger, you put yourself on there!" (laughs)

GM: *How long did the actual work take?*
KV: I think it must have been just about two weeks.

GM: *Once it was done, what was the next step? Where did you bring it to show the band?*
KV: I think The Beatles just came back from a little tour in Germany, that "Blitz" tour, and I was finished and made an appointment to come not to the studio but to the EMI House, to the office of George Martin. I went up there and put it up on the cabinet, which was about the height that people can really see it. The Beatles were there, of course, along with Brian Epstein, George Martin and others.

GM: *What was the immediate reaction?*
KV: The immediate reaction was silence, and that was terrible for me, just terrible. I guess nobody wanted to say anything at first. I felt terrible, then Paul went up to the piece of artwork and said, "Hey, he put me on there," and he pointed at the photo in the top left corner, and there was Paul sitting on the toilet. Then George Martin came up and said, "Oh ,Klaus, you can't have that." Paul said, "Oh sure, that's great, why not? Keep it on there." And George Martin came up to me again and said, "Can't you exchange that for another picture?" So I took that photo off. But after that all happened, then people really got into talking about little details and looked at it and said, "Yeah, that's me with a helmet on," or they said, "Oh, what's this? That's John!" By that point I was relieved because it was clear then that they liked the cover. They thought it was really good and that was wonderful.

GM: *This might be difficult to answer, but being the artist, what are the strongest characteristics of the cover for which you're most proud?*
KV: There's one photo that's taken from a fan magazine or something where one of the boys is wearing a striped suit, and it's not straight, it's crooked. And there's another photo taken with a fisheye lens, which was in *Stern* magazine. I like the combination of those things, which are little strange and surrealistic; that combination of that surrealistic touch with the fun, the jokey bits where people laugh.

[CONTINUED ON PAGE 98]

REBECCA SAPP/WIREIMAGE FOR THE RECORDING ACADEMY

I Want to Tell You:
FIVE NOTEWORTHY REVOLVER MOMENTS

BY JOHN M. BORACK

Rubber Soul marked the beginning of The Beatles' transition from Merseybeating moptops to serious artists, and *Revolver* pushed the musical envelope even further, song-wise, production-wise and performance-wise. In March 1966, John Lennon told the *New Musical Express*, "One thing's for sure: the next LP is going to be very different." The band was ready and willing to experiment, and as Paul McCartney said, "We were always pushing ahead: Louder, further, longer, more, different."

As the new Special Edition packages illustrate, *Revolver* is all these things and more. Here are five particularly illuminating moments from the new release.

The Genesis of "Yellow Submarine" At this stage of the game, most consider "Yellow Submarine" an inoffensive children's tune, and the party line has always been that it was penned solely by Paul McCartney and summarily handed off to Ringo Starr to sing. As the two "songwriting worktapes" on the new *Revolver* box demonstrate, however, John Lennon apparently had more input on the tune than was previously known. In the first minute-long worktape, Lennon gently strums on an acoustic guitar while sadly intoning the opening lines: "In the place where I was born/no one cared/no one cared." On worktape two, Lennon sings the verses and is joined by McCartney on the choruses, which feature the phrases "look out" and "get down" inserted (which would be excised from the far jauntier, officially released version). At a Los Angeles listening party for the new *Revolver* set in early September, producer Giles Martin likened these acoustic worktapes to the sound of Woody Guthrie.

The New Stereo Mix of "Rain" Three minutes of pure aural bliss, this is. Much has (rightly) been made of Ringo Starr's drumming on "Rain"— and it is indeed quite innovative — but the new, expansive stereo mix also spotlights McCartney's outrageously melodic bass runs, which very nearly serve as a lead instrument and help propel the tune into the psych-pop stratosphere. (The instrumental version of the song played at its original—aka faster—speed further showcases The Beatles' amazing rhythm section and is another must-hear from the box.)

The Dolby Atmos Mixes of "Tomorrow Never Knows" and "Yellow Submarine" At the Los Angeles listening party, Giles Martin previewed the Dolby Atmos mix of the entire album and while all the tracks boasted pristine sonics, "Tomorrow Never Knows" and "Yellow Submarine" were particularly stunning. Martin told me that "Submarine" was his favorite track to remix for the Atmos version of the record, due to the passel of sound effects inherent in the song. Similarly, "Tomorrow Never Knows" has a newfound presence in its Atmos version: its swirling mixture of effects, pounding drums and Lennon's otherworldly vocals is simply mind-blowing.

© APPLE CORPS LTD.

"For No One" A stone McCartney classic, and the new stereo mix highlights everything that makes it so wonderful: McCartney's appropriately understated lead vocals and wistful lyrics, Alan Civil's gorgeous French horn, and a typically catchy McCartney melody line. What is more prominent in the new version are Ringo Starr's percussive elements: his drums, tambourine and maracas remain perfectly subtle while still nudging the song toward its heartbreaking conclusion.

"And Your Bird Can Sing" For a tune that John Lennon was later to deem a throwaway, The Beatles spent plenty of time attempting to prefect it. An early version included on the set has more of a Byrdsy, chiming guitar figure driving the tune; take 5 of the second version features a more bottom-heavy thump; and take 2 of the first version is notable for Lennon and McCartney breaking into a giggle fit for a good portion of the song. The new stereo mix is a gem, with the dual lead guitars of McCartney and George Harrison out in front and providing the tune with a forward thrust. According to Giles Martin, McCartney's input on the guitar sound of the new mix was that "it should be abrasive." ●

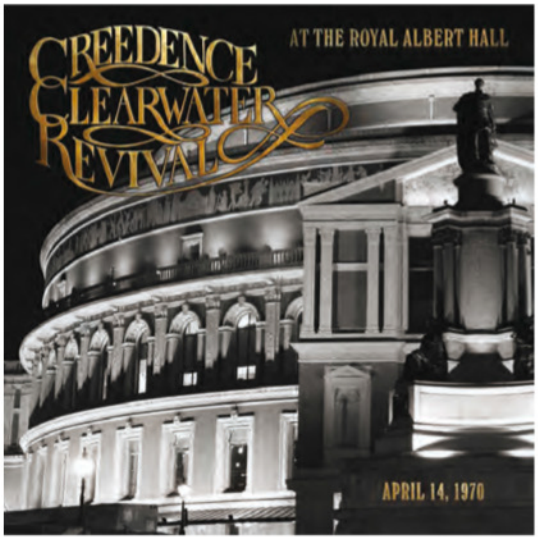
CREEDENCE CLEARWATER REVIVAL DIG INTO THE VAULT TO SURPRISE CLASSIC ROCK FANS WITH THEIR FAMED ROYAL ALBERT HALL PERFORMANCE, IN ITS ENTIRETY, ON APRIL 14, 1970.

BY KEN SHARP

DIDI ZILL

UP AROUND THE BEND AT ROYAL ALBERT HALL

April 10, 1970. The music world is shattered by the news that the world's most popular rock and roll outfit, The Beatles, are breaking up.



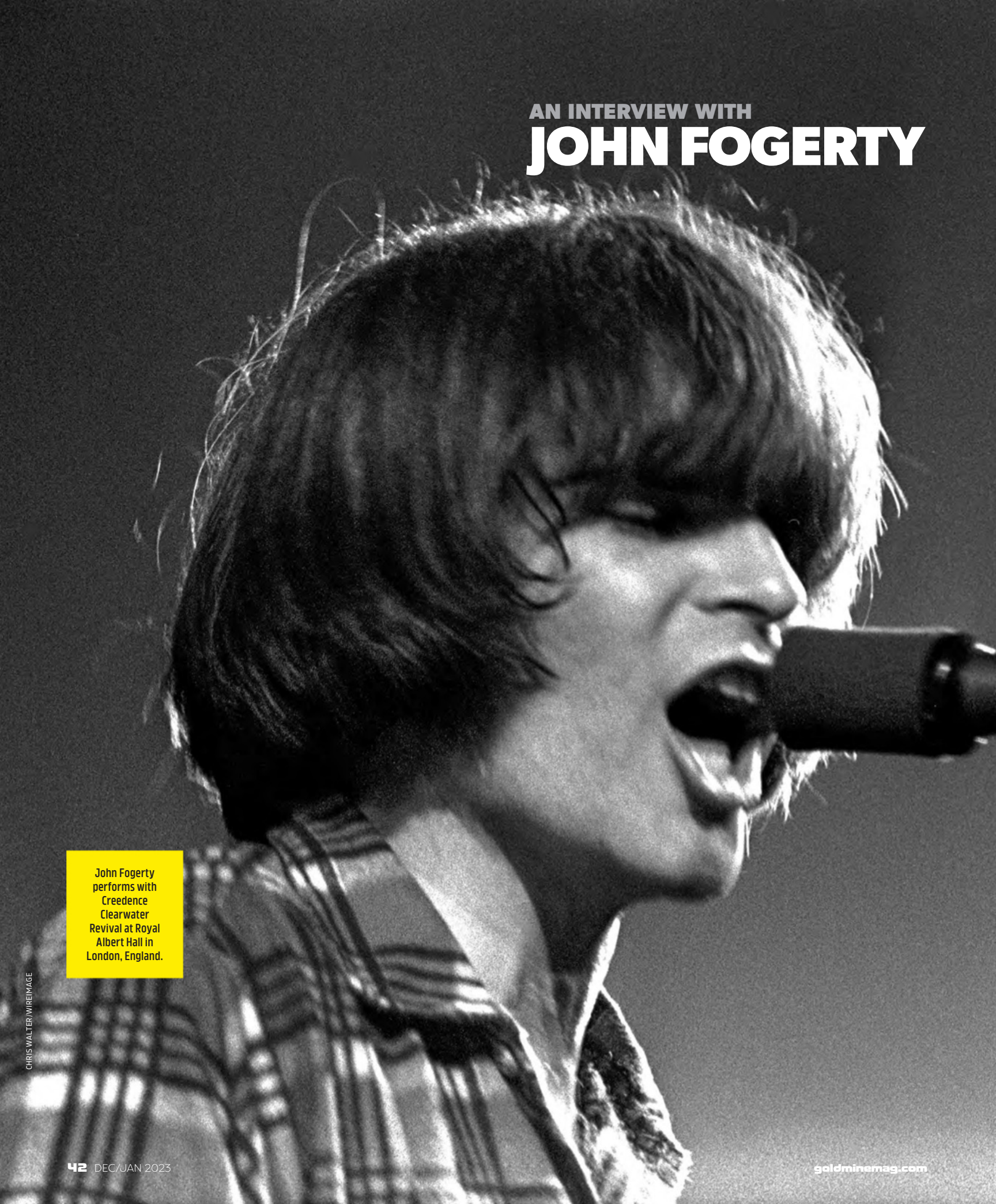
Four days after that announcement, Creedence Clearwater Revival (CCR), riding on a swift succession of hit records and sold-out concert tours, are readying to headline a show at the legendary Royal Albert Hall in London. With The Beatles' demise, their rightful successor to the crown of most popular rock band goes to CCR. On the roll of a lifetime, in a two-year span, Creedence — vocalist/guitarist John Fogerty, guitarist Tom Fogerty, bassist Stu Cook and drummer Doug Clifford — soared to unimaginable heights of stardom. They had it all; they were a powerhouse in the studio and onstage, harnessing some intangible hoodoo and mojo that helped them climb to the top of music's Mt. Everest.

Fifty-two years after that pivotal show in London comes a new super deluxe edition box set, *Creedence Clearwater Revival at The Royal Albert Hall,* both an audio and visual document displaying their innate talents. The DVD (directed by Bob Smeaton, who oversaw *The Beatles Anthology* multi-hour documentary) and audio (overseen by Giles Martin, production lynchpin behind all the new slate of Beatles releases) are both long overdue and manna from the heavens for generations of CCR fans. Superseded by an exceptional mini-documentary, which traces the band's history and culls an array of previously unseen footage (most notably of the band rehearsing at The Factory), the concert itself demonstrates the power, passion and precision of a CCR show, a 50-minute tour-de-force.

Join us for a conversation with the surviving members of CCR — John Fogerty, Clifford and Cook — for the inside scoop behind this historic performance.

AN INTERVIEW WITH

JOHN FOGERTY



John Fogerty performs with Creedence Clearwater Revival at Royal Albert Hall in London, England.

CHRIS WALTER/WIREIMAGE

GOLDMINE: *John, recently on Facebook, there's a music group that asked the question: What's your favorite lyric or phrase in a song? I immediately thought of the line "pumped a lot of pane down in New Orleans" from "Proud Mary," which is part of the show featured in the new* Royal Albert Hall *film. Who are the writers in music and literature that inspired you as a lyricist?*

JOHN FOGERTY: Wow, OK, well, a little backstory is that one of the various jobs I had growing up was working in a gas station, back when you actually pumped the gas for the customer and washed his windows and checked the oil. And so when I was writing "Proud Mary," I thought of that as talking about a person with a fictional past. I was thinking of the gas station. Pumping gas, "pumped a lot of pane" became a line that I thought was cool at the time. When Tina Turner did her version, though, I think she actually said, pumped a lot of "tane" with a T meaning octane. Knowing my background, I had hardly ever heard of people with propane cars. I knew about propane because of gas lanterns and Coleman stoves, but not about vehicles.

GM: *I always felt that line was so evocative, "pumped a lot of pane." But that's just one of many evocative lyrics you've written, either with CCR or as a solo artist. So who were the writers who inspired you?*

JF: I think songwriting wise, The Beatles, Lennon and McCartney especially, really were inspiring, I think to everybody that was alive and musical at that time. But before that, in rock and roll, there was Leiber and Stoller and all those wonderful little story songs where they would use a play on words like "Poison Ivy." I never got to tell those guys. By the way, one of my favorites that Leiber and Stoller wrote was a song called "Great Big Idol with the Golden Head" because it was so colorful and kind of a complete story about an event. Another person very much like that, of course, is Chuck Berry. All his songs seem to tell a story with pictures; you could really see these different things that he was talking about, as opposed to so many rock and roll songs where it's "I love you, Betty Lou, don't make me feel so blue." They were sort of stream of consciousness about feelings or something. I thought that the story songs were really cool in rock and roll. Literature wise. I read a bit of Edgar Allan Poe and I thought that his setup was so spooky all the time, it seemed really dark and so those settings very much inspired me. Also, I should mention Bo Diddley, songs like "I'm a Man," and he had a song called "I'm Bad" and he talked about knocking some guy's legs out of place or "Who Do You Love?" where you had a chimney made out of a human skull or a rattlesnake hide for a necktie. Pretty graphic and scary imagery for a middle-class white boy and very exotic, too. So those were things that showed you the possibility of just using your imagination.

GM: *How did you handle the warp speed trajectory of the band's career?*

JF: Well, of course, I was the one in charge for some reason. Well, I know the reason. I had kind of taken stock at the end of 1968 and looked around at my situation. We had a hit called "Suzie Q," but also, at least to my way of thinking, I realized it was kind of a novelty hit. It didn't necessarily announce a whole big career in an important cultural turn. "Man, we've got a hit, but we've got a kind of a novelty thing. We're a one-hit wonder, "What's my situation?" I didn't have a manager, didn't have a publicist, we're on a very tiny jazz label. I said, "Man, I'm going to just have to do it with music," and I gave myself that directive and I stuck to it. I just figured I had to do it, otherwise it wasn't going to happen. There were no outside voices, you know. It wasn't like somebody from the fabled record company said, "Oh, no, you've got to give us an album." I was always way ahead of that. I mean, pushing myself, because it just seemed the only way to keep this ship afloat was to have as much music as possible.

GM: *John, 99.9 percent of every musician who dreams about making it doesn't. You were part of that small infinitesimal number that did make it. What was the feeling when that first thrush of sudden success came?*

JF: Well, I could talk about how I actu-

ally thought I felt then and then what I think that was looking back at it now. I know that I was really busy, but I liked that. I was almost addicted to that. It might be some form of a drug produced naturally, like endorphins when you're jogging. I think what was the best part for me was sitting and trying to write a song and maybe not coming up with anything right then, but at some point, pretty quickly, in that mode, coming up with a song that wasn't there before. And it was all such a sort of mysterious process. I really enjoyed that. I know that there was a lot of confusion. These are my own impressions of that time, because you're becoming successful, therefore somewhere you've heard that people are able to have more money when they're successful. And so you think in terms if you're a young person, there's not too much, it's not too deep, what you think about; well, maybe I can get a better car, or even just get a car. Maybe I can get a higher priced car. I think the first car I got was an MG and then shortly around that time, since one of the guys that was working for us, actually his father had a car dealership, so I think several of us bought a brand new Peugeot, the French car, the one that "Colombo" had and so I bought a brand new one of those. Needless to say, the MG had trouble with electronics. By the way, it's a British car. It left me right in the middle of San Pablo Avenue one day, and I had to push it to the curb. I'm a young rock star with all this success, and I'm pushing my brand new acquisition that I bought. Eventually I tried to start it and it wouldn't start. I had a lemon, in other words. So after that, I bought a bigger MG and almost the same thing happened to it. So I think what I'm trying to say is being a very unsophisticated young person who's just come into some money, it started to feel like it wasn't all that it was cracked up to be. I think everybody in the band Creedence felt this way. "Gee, if we're successful and we're touring all the time, maybe we can hire somebody to pay our bills for us?" Meaning your light bill, your water bill. Just the mundane stuff, right? Because we would be away from home for weeks. I came home more than once to find that night my electricity got turned off. (laughs) I'm sitting in my own living room, and suddenly the electricity goes off. It's like, "What?!" And so we hired a guy who was actually the accountant for Fantasy Records. And frankly, between you and me, he didn't do any better than we did. It was maddening how that kind of stuff didn't change. Now I look back with humor about all of that, but at the time I thought that that's what success would be. Gee, I have money coming in and now I can pay somebody to take care of these things, but it didn't happen.

GM: *What were you impressions seeing the Royal Albert Hall show 50 years on?*
JF: The performance itself seems like how I remember. It was pretty doggone good, pretty solid and strong and full of energy. But I know that — and I'm speaking for myself here — seeing me talking as a very young person, I sound very inexperienced and almost hillbilly and unsophisticated, and I think that's probably about right. I was a kid from El Cerrito and as of two years before that had never been anywhere, and suddenly I'm touring the states for about a year and then finding myself in Europe and experiencing all the musical touchstones of Europe. I love history, having a bit of the history touchstones as well. But the way I speak seems fairly naive, if you can understand, especially to a person now with the perspective of the age that I'm at now. I just sound like any other young person in that situation.

GM: *John, when you look back at CCR's legacy as a live act, when do you think the band was strongest as a live act? Was it during the 1970 period of this time?*
JF: Oh, yeah. Right around that time we really started to come into our own, kind of for the middle of '69, maybe by April, May. You start to hear that confidence and swagger in the way we perform our own songs, and it just stayed that way until at some point a year and a half later where the dissension started to get in the way of the music.

GM: *Was there a song in this set at that point that you looked forward to playing the most?*
JF: "Born on the Bayou" is a pretty good choice, I think. I always loved "Keep on Chooglin'," too. I also always loved "Suzie Q." Those were songs where I got to stretch out a little bit, and I like that.

GM: *What's your favorite period in CCR, when you guys were in the studio cutting the records or was it live where songs like "Keep on Chooglin'" could be stretched out?*
JF: I would say that performing live was the best part. When I wrote songs, especially songs that were destined to be singles, we would rehearse those for six weeks, over and over. But the two songs that I had chosen to be the next single, we would rehearse those and rehearse those over and over. So that by the time we got to the studio to record them, we'd often nail them in the first take. The normal process in the studio was we would kind of jam, get some sounds on our own instruments and then finally play some blues, just jam a little bit. Then we'd start the process of recording and that first take would be dynamite, so we try to beat that and the second take would be even better. And then the third take would be ... it's like we're climbing up a mountain. And the third take, by and large, maybe just because we felt that way, we had pushed ourselves to about our limit and that was it and mainly it never went past that, because we just felt that hammering on it more and more, we're just going to run out of gas and interest on that. So that was kind of the normal situation for songs. But the point being, the songs had been rehearsed so much that we knew already what to do, and now it was just second nature to try and put the energy and the kind of hoodoo into it to make it really shine.

GM: *As a record maker, there's such a sense of economy, a "less is more" ethos stressing the importance of space, which is all part of not only your songwriting, but the records and even your guitar playing. Who did you look to as a producer to glean inspiration creating these CCR records, which are picture-perfect records. Whether it's "Fortunate Son" or "Bad Moon Rising" or "Up Around the Bend" or "Green River" or "Lodi," there's nothing wasted, and the sense of tight economy really works. Where did you learn how to make records of such a high caliber with that type of thought process?*
JF: Well, generally, as a fan, a consumer, it seemed like all the really great artists, the great music, especially in the rock and roll era, were done that way. I mean, Elvis' great records, his early career, of course, just seemed to adhere to that.

Creedence Clearwater Revival at The Royal Albert Hall (Deluxe Edition)

Tracklist

***Creedence Clearwater Revival at The Royal Albert Hall* (CD)**

1. Born on the Bayou
2. Green River
3. Tombstone Shadow
4. Travelin' Band
5. Fortunate Son
6. Commotion
7. Midnight Special
8. Bad Moon Rising
9. Proud Mary
10. The Night Time Is the Right Time
11. Good Golly Miss Molly
12. Keep on Chooglin'

Music from the Motion Picture: *Travelin' Band: Creedence Clearwater Revival at The Royal Albert Hall* (CD)

1. Come on Baby – Tommy Fogerty and the Blue Velvets
2. Brown Eyed Girl – The Golliwogs
3. Porterville – The Golliwogs
4. Suzie Q
5. I Put a Spell on You
6. Proud Mary
7. Born on the Bayou
8. Bad Moon Rising
9. Green River
10. The Night Time Is the Right Time
11. Down on the Corner
12. Who'll Stop the Rain

***Creedence Clearwater Revival at The Royal Albert Hall* (45-RPM Vinyl)**

A1. Born on the Bayou
A2. Green River
A3. Tombstone Shadow
B1. Travelin' Band
B2. Fortunate Son
B3. Commotion
B4. Midnight Special
C1. Bad Moon Rising
C2. Proud Mary
C3. The Night Time Is the Right Time
D1. Good Golly Miss Molly
D2. Keep on Chooglin'

***Creedence Clearwater Revival at The Royal Albert Hall* (Vinyl)**

A1. Born on the Bayou
A2. Green River
A3. Tombstone Shadow
A4. Travelin' Band
A5. Fortunate Son
A6. Commotion
A7. Midnight Special
B1. Bad Moon Rising
B2. Proud Mary
B3. The Night Time Is the Right Time
B4. Good Golly Miss Molly
B5. Keep on Chooglin'

Blu-Ray: *Travelin' Band: Creedence Clearwater Revival at The Royal Albert Hall*

CCR (L-R): Doug Clifford, Tom Fogerty, Stu Cook and John Fogerty in London, England, 1970.

CHRIS WALTER/WIREIMAGE

There was no extra stuff. People didn't go along nursing the intro for a minute before the singer came in. But, I mean, the truly great records, especially after The Beatles hit, the younger people were more in charge of what they were doing and seemed to have that knowledge. I also was totally unaware of the fact that the original 78 record sort of dictated how long a pop song could be because there was only three minutes of space or so and it just kind of grew up in tradition that way. So my mantra was if I could say it with two repeats of something instead of four, I would cut the extra stuff out and try to make everything as small a version that you needed to still say it. Like playing the little lick, whatever it was, well, don't play it four times if you can get away with it, don't even play it two times. Get there now and get it over with and get out of there.

GM: *It takes people making records a long time to learn things that you knew instinctively to get out of your own way and how space is good, "less is more" is good and you don't need to fill up every hole.*

JF: Well, I knew that with a single especially, you're going to hear it over and over. So one of the things I was well aware of, if there's a really cool thing, well, you don't even have to do it again because you're going to hear the record again. You don't have to do the thing you did at the front, at the back, just get out of there the next time you hear the record, maybe it'll be the thing people wait for. "Oh, man, listen to this" because it's only there one time.

GM: *Your guitar riffs and intros on CCR songs are legendary, whether it's "Up Around the Bend" or "Green River" and so many others, you have that identifiable riff that really sets the stage and captures you right away.*

JF: Well, I used to think of all of this in a sort of a painter or an artistic way. I used to think that there were four things that made a record, the first thing being the title. Right? Just what it's called, like, if you have a cool title like "Bad Moon Rising." The second thing is the sound of the record. If you could actually cut a piece of the tape and hold it up like a slide, the way a doctor looks at your lungs or something, just hold it up. That's what the record sounds like. The third thing being the actual song. Well, it's got to be a good song. And then to me, the icing on the cake was if it has a really cool guitar lick, then that's kind of the icing. You've done all four things, and that was the way I looked at it. It's pretty simplistic now, but I actually believed that when I was doing the Creedence thing.

GM: *Well, you made great cakes with a lot of great icing. There's one specific Creedence song I have to ask you about because it's one of your deepest and most moving songs, "Someday Never Comes." Could you tell me the back story for that song?*

JF: Well, it starts with me as a child and my own parents divorcing. I just took it really hard. I took it almost like it was some hidden family illness or curse or something. I was ashamed of it to the point that, I mean, I could almost not bear the weight of being a kid whose parents had divorced. I know that it's a weird story that I remember every once in a while. I'm not sure if I ever brought it up to my wife even, or my kids. One time in junior high, I think it was civics class, so it was probably eigth grade. I mean, picture one in a zillion odds of this happening. So the civics class, we're in El Cerrito, but the county seat, the capital

of our county, was over in the next city called Richmond. So the county courthouses were over in Richmond. And so for civics, they loaded the whole class of eigth graders onto some kind of bus. We drove over there on the bus, and we're in the county building where they have different mayors there from Richmond and different official things, and we go by and there's a courtroom. So they have the whole class file into this courtroom and we're sitting here. It turns out to be a divorce case, right? There's a lady up on the stand, and she's talking, and then there's a lawyer saying her words. And then after the lady, a man gets up and the lawyers are talking again in the middle of judges all sitting up there and the man is distraught. At some point he says in the middle of his very miserable existence, he says, "Well, maybe if Mrs. Brown could reconsider our relationship we could get back together again." I was so struck by him pleading and begging in public like that. So they adjourned that case and then the judge reads the next case. "This case is between Robert Fogerty and Lucille Edith Fogerty. Are either of the participants here?" And one lawyer said, "No, they're not," and that was my parents. That was my divorce, five years after I thought it had happened in the fourth grade. And there it was. What are the occurrences of walking in on that and all my friends? Oh, my God. On the bus ride home people asked, "Was that your parents?" and I said, "No, that's not me." Well, how many Fogertys are going to be in a town of 4,000 people? So it was hard on me. I just had a rough time and when it came time that I was divorcing my first wife, I still feel the same about that subject. I killed myself for years over it.

GM: *It's such a moving song. Does that song still carry a lot of emotion for you when you hear it?*
JF: Yeah, but I'm a little bit happier now and so things are better. That's the best I can put it.

GM: *Looking back at CCR's career, which spanned 1968 to 1972, what was the best time for you?*
JF: Oh, I think the time from '68, "Suzie Q," until probably the middle of 1970, maybe early '70, when things were still kind of generally positive. Nobody was uptight with each other yet. I think that last half of 1970 before Tom left was pretty stilted. The emotions were pretty strange, but up until that time, it just seemed like everything was working out well, and I was pretty happy to be doing it.

GM: *How did things change when Tom left and you were reduced to a three-piece in terms of pulling off the live performance? Was it much more challenging, less satisfying not to have that driving rhythm guitar of Tom's?*
JF: I know that as far as emotionally, it really didn't get a lot better because Doug and Stu had their own little agenda. They had known each other for quite some time, longer than I had known them. They seemed to be sort of joined at the hip. I mean, whatever was going on politically in the band, they were always sort of like one voice or one vote. So it didn't get really better after Tom left. I think there were a lot of things I didn't understand, of course, but it certainly didn't feel really better. It just felt strange. You know, I still think about that sometimes and try not to dwell on it because it's history. It isn't going to be rewritten. But I think the band could have been OKas a trio, even though I hadn't designed the arrangements that way. But I'm not sure what going forward would have meant like, or would have been like, because writing arrangements for a three-piece would have just been a different concept. Looking at it as a musician, I would have thought that I had to start changing what had been my classic lineup ever since having seen the cover of the first Crickets album, where you saw bass, drums, guitar and guitar, that kind of set it in motion for me. And as a trio, we already knew about what Cream did or what Jimi (Hendrix) did. It was kind of built on that sort of approach to the music, which was kind of different than how I thought about songs and the band's music.

GM: *What are your memories of The Factory?*
JF: Well, we did a lot of rehearsing there. What usually happened until we started to have a bigger repertoire, I would work with just a rhythm in a certain key, perhaps the key of E. But I'd be working with the band on a rhythm just to see if we would be able to play that rhythm right. I'm a much older musician now, and all the things just seem second nature. But at the time, we were just arriving kind of at the place, quite literally, maybe a year and a half before, certainly six months before "Proud Mary" was quite the distinct possibility that we wouldn't be able to play all the way through three minutes without somebody making a mistake. That was just the level of competency at that time. I mean that goes for myself and everybody else in the band. That's just the way it was. We were just beginning to arrive at a place of being, I guess you'd call it professional where you can just play and relax and don't even have to think about it so much and you know that it's going to be OK. Just a few months before "Proud Mary," if we sat down to try and play a particular song, everybody would be concentrating so sternly — oh boy, I got to get through this without making a mistake! I would try out rhythms and just see if that groove was OK. Right? If it wasn't OK, I had to figure out why. Well, what does the bass need to do here? What does the drum pattern need to be so that this sounds right? That was how I kind of approached every song in the beginning because before we had done "Proud Mary," I wasn't sure that we could actually do a song that had that kind of looping rhythm, which later we would use as "Cotton Fields" or some of the other songs. We had not arrived there yet. So that was my function. And in The Factory I remember walking around and saying, "Here, Doug, try this pattern." Then I'd walk around to the front of his drums so I could really hear what he was doing, so I could hear the kick drum pattern, and I'd stand there and go, "No, you should change it from boom, boom, boom," and I would turn it into various sorts of pretty standard rock and roll beats or they became standard, at least in our repertoire and that was the kind of stuff I went through there. There was that experimentation until I was satisfied what was the right thing to play. Later on, I was able to do that in my head at home because I then knew what we could handle or knew what would fit the pattern of a particular new song I was writing. But in the beginning, it was almost a matter of just, "Gee, can we play this rhythm for two minutes without somebody falling off the horse?"

AN INTERVIEW WITH

DOUG CLIFFORD

Doug Clifford of Creedence Clearwater Revival performs live in April 1970.

GIJSBERT HANEKROOT/REDFERNS

GOLDMINE: *Describe the arc of CCR's career. The first album comes out in '68, you're playing Woodstock in '69, and then in 1970 you're headlining The Royal Albert Hall. Did it feel like the trajectory of CCR's career was happening at a warp speed?*
DOUG CLIFFORD: Well, it felt like the sparklers in the air and usually see a bunch of that stuff during the 4th of July. So yeah, we were at warp speed, but that was the pace that was set, and we were always straight and sober when we worked. We couldn't have done it otherwise. Not only did we do three albums in '69, but we also toured behind all three and some other things, too, as you mentioned like playing Woodstock; so, yeah, we were definitely the Enterprise.

GM: *Three albums in one year, that doesn't happen today.*
DC: Well, you know, that's a career there now.

GM: *I love the footage in the mini-documentary that precedes the concert film. Tell us about The Factory and what would go down there.*
DC: Well, The Factory was on Fifth Street in an industrial area of Berkeley, California, an old wooden structure a couple of stories high. It was a great place to be. We had our music area. That was, of course, what the whole thing was all about. But at the same time we had a basketball hoop at one end of the space and pingpong tables and foosball tables, and we drank lots of coffee. (laughs) We drank a lot of coffee. I guess that explains the busy schedule. It was kind of our home away from home. It was definitely a man cave. I really don't like that expression, but I guess in the sense that we're all men that were working in there, we were all doing the same thing or trying to achieve the same goals, all of us in our different roles. It was a very productive, fun place to be.

GM: *When you were preparing for tours, how much rehearsal prep were you doing each day? CCR was an extraordinarily tight outfit and incredibly consistent, too, from show to show.*
DC: Well, I don't remember rehearsing for shows too much. What I remember is new music and future albums. But I don't think we would play eight hours a day; that would interfere with the foosball. We probably played three to five hours a day. That's plenty, especially for a guy like John Fogerty, who has a wonderful voice, which would take a pretty good beating. That's why we did 50-minutes shows. If we did a tour of an hour and a half shows, I don't think we would have lasted too long. But we did everything for a reason in terms of that sort of thing.

GM: *With the four-piece lineup, each individual was so important to the CCR sound. Could you go down the list of each member and characterize what they brought to the table to bring that magic both in the studio and live onstage?*
DC: Tom played rhythm guitar and he was very good with his time and playing simple parts, but they were very supportive of the melody. Perfect example would be "Suzie Q" and "Born on the Bayou." Very simple and that was the secret to Creedence. Take it easy. Don't put any notes that don't carry a weight to them or have a purpose, however simple. Tom was steady in that sense. Stu was a great bass player. Because of the way I just described, he didn't put anything in there that doesn't have value. The next man on the list would be the "Wrecking Ball." That would be me. If you saw the documentary you see that I play to destroy. I'm very strong for the size and weight of my body, and I had to get over all these massive amplifiers listening-wise. I was right next to John on the floor and then, of course, John was at the end and when he wasn't on the microphone, he would turn over and come over and play to me or with me. I'm not sure which one it is, but probably both. That was something that we did when we started playing together when we were 13. John was a very shy person. He wasn't going to get out there and bounce around during the solos. So he would just come over to where the safe zone was, where the "Wrecking Ball" was, and you see that in the film. That never changed. And then, of course, John, with his vocals and very thrifty guitar hits, rounded it out and you put it all together and it's still simple, basic rock and roll, but played with conviction and heart.

GM: *The sound of the band is timeless. Doug, I know you're a big fan of the drummer Al Jackson Jr. from Booker T & The M.G.'s, who was an idol of yours and you got to meet him several times and express your love for his playing. Talk about how he inspired you as a drummer working in CCR.*
DC: Well, again, it's the same format. Don't play anything that doesn't have value as a note. That guy was the best ever. He had his own sound. His snare drum was just to die for. He played a lot of cool things with his foot, but they always made sense. And then he had Donald "Duck" Dunn, of course, who was one of my dearest friends. I miss him a lot, but that's a pretty badass rhythm section. Al Jackson Jr. and Donald "Duck" Dunn. Al and I became friends, and he was a mentor for me. He never brought drumsticks out and said, "Hold your hand this way and do this or do that." We only spoke about it. We had conversations about the different art form of what drummers do or should do. And I'll tell you, we were having a conversation. He says, "What are your goals?" I said, "Well, I want to be a metronome." He says, "Why would you want to be a metronome?" I said, "Well, John wants me to be perfect." He said, "A metronome is a machine. It has no heart." There are times when you move on the beat, but you keep it within the beat and push when you're going into, like a solo or a chorus, and that was the greatest advice I had to this day about drumming. He said, "Be mindful of staying within the beat. But there's room within the beat to get people excited. When that change is coming, it's coming and when you hit it and you might be just a little bit in front of it, but you're not ahead of it." The guy was a genius.

GM: *Watching the mini-documentary that prefaces the concert film from* Royal Albert Hall*, what were the memories that went through your mind? Were there things you hadn't seen for a while and things you were surprised about?*
DC: Well, there were things that I had never seen. I was in Europe for the first time. I had never been out of the state of California; that's true for all of us except for Stu. His mom passed and his dad took him and his brother to Japan and trying to come to the realization that they won't be seeing their mama ever again, and it's was a pretty tough time. In England, they drive on the wrong side of the street. (laughs) I was impressed with the history, the architecture, those worldly things. Some of those buildings were a thousand years old. Seeing the wonderful museums and the art that was prevalent and then, of course, knowing that we get to play in The Beatles' house, The Royal Albert Hall. I'm an athlete, and always have been, always will be. So I'm competitive about when I play to win, and not just in music, but in most things. I've come to cut down a little bit. I'm 77, but I still try to beat the younger guys when I'm playing a sport or whatever. So we're planning to play The Beatles' house, and I want us to do the best possible job. And we all felt that way, I'm sure. I think we pulled it off.

GM: *How do you look back at the performance at The Royal Albert Hall captured in the film? Do you view that as a triumph?*
DC: It was an honor to be there, to know who had gone through there. The great British groups who took over where America left off. Rock and roll was an American phenomenon, but it got kind of boring. And the Brits said, "Well, we think it can be saved, and we like it. We're going to do it." And they did it. They came over to the US of A and toured.

GM: *Doug, is it true some of The Beatles came to that Royal Albert Hall show to watch you guys play?*
DC: That's what they say. I'm pretty sure I saw Eric Clapton, and I think I saw Paul McCartney. But you've got to pay attention. You don't want to get caught up looking at your heroes while you're playing in front of them. So just knowing where we were there and what we were doing was a thrill.

GM: *Was there a song in the set at that point that you looked forward to the most playing?*
DC: Well, that hasn't changed. That would be "Born on the Bayou."

GM: *Why is that?*
DC: That's my favorite Creedence song, and it just epitomizes what we're about. It's always had that great quarter groove; that's one of my favorites. I also like "Suzie Q" as well. "Suzie Q" was a rockabilly song, and when we were playing in the clubs, I wanted to make a dance beat out of it. I thought the original was pretty boring, so I made it a quarter note beat on my right hand so that really sets it up. And by playing less, you create an area of what I call "swing" where there's room in there, and that's the thing that Al Jackson was explaining. It really makes the guitars much more powerful. It gives them breathing room and that sets up that quarter note beat. But overall "Bayou" is my favorite.

GM: *Well, there's a song I wanted to ask you about. It came near the end of Creedence's career, and it's still one that kind of chokes me up, especially with my parents getting divorced and that's "Someday Never Comes." What are your memories of that song, and did the band play that live much?*
DC: We did play it live a few times. I think it's in the top three of songs that John has written. It's one of his best. It's heartfelt and he was reliving what happened to him as a kid, only this time the tables were turned. The father who left and put his kid and his family through all that pain. So yeah, it's a good reason to write a wonderful song like that. You're right, it was sad, and I went through a divorce as well. I wasn't able to write a song about it. I just cried.

GM: *If you could go back and relive one event in CCR history that would put the biggest smile on your face, what's the one you would want to go back and take that wayback machine to relive again?*
DC: Royal Albert Hall. I'd want us to come out and do the encore that we should have done for that show. We got a 15-minute standing ovation from the British crowd, and we didn't go out and do an encore. That was one of the things that I thought was John's type of leadership where you punish instead of helping to change the situation or make something better. So when things weren't going the way he wanted them, he would do something that was silly punishment and it happened. It was disingenuous. It happened in an auditorium in the states. We were doing a tour, (and in a) basketball arena. I thought the building was going to crumble to the ground, just a huge roar. We had played well and we came back, and we had three encore songs that we played in no particular order. So we're coming back (backstage at Royal Albert Hall) and I am jacked up, I've got a lot of adrenaline in me. I am the "Wrecking Ball" when that happens. And I said, "John, what are we going to do? Which one?" And he said, "We're not going to do an encore. Encores are phony. From this moment on, Creedence Clearwater Revival will never do another encore." While that was happening we were hearing the crowd roaring louder than a freight train. It was just crazy. So we're in the dressing room and I'll leave it at that, but I picked up a very heavy table... seeing red. I've never had that happen before and it was stupid. John does encores now. But that was something he took away from the band.

GM: *Right before the European tour started, CCR recorded one of your greatest double-sided singles, "Up Around the Bend" and "Run Through the Jungle."*
DC: John's theory on all of it: If we're ever off the charts, we'll be forgotten. Everybody else that was making records at that time at one time or another was off the charts, and many times, but that was because they would go out on tour. But that was another reason to be so lucrative in terms of material and another thing that you're not supposed to do. The industry tells you don't put a single out unless you're releasing an album with it. We did that several times, so that was to have something on the charts at all times, and that's how we did it. And it didn't seem to hurt our album sales at all. We were No. 1 in the world in record sales in '69 and '70. We were No. 1 in the world in concert draw, and The Beatles were No. 1 before that. We were the first band to outsell The Beatles and to take their place. But in fairness to The Beatles, their career was starting to fade and go the other way and ours was going up like a rocket ship. We wanted to be number one, that meant a lot to us.

5 TOP CCR SONGS

Doug Clifford

BY KEN SHARP

Driving the mighty rootsy stomp of Creedence Clearwater Revival, drummer Doug "Cosmo" Clifford lit the fuse for the band's explosive sound both in the studio and live in concert. Retired from performing, Clifford keeps busy with his Cosmo's Vault label, most recently issuing an unreleased 1978 album *California Gold* featuring legendary bassist Donald "Duck" Dunn and renowned keyboardist/lead vocalist Bobby Whitlock. Here Doug Clifford reflects on his favorite five CCR studio songs.

"Have You Ever Seen the Rain"

The basic track on that and the drum track is one of the best that we have. "Have You Ever Seen the Rain" is not a hard-rocking song. It's as close to a ballad that Creedence ever got, and the message is good. I really enjoyed playing on that. For a hard rock and roll band, it was a nice breath of fresh air. Listen to that one. Listen to the high-hats. I use 18-inch high-hats. I'm the only guy that I know that does that. It worked for me back in the day, and it continues to work for me today. That's my playground.

"Proud Mary"

"Proud Mary" is the song that every garage band in the world knows and plays at a wedding or at a bar mitzvah. It's a standard. Back in the day, there were music biz people who put out what the music industry calls sheets. They would pick hit songs and then they would fill them out and sell them to disc jockeys across the land, both major markets and minor markets. And this fellow, Bill Drake, picked "Suzie Q" out. He was the main man selling these sheets. He had a real good track record that got us an almost Top 10 hit. It went to number 11, and it opened the doors for us. And then we put another cover song out, "I Put a Spell on You," that died — took a dive at No. 53. So we knew that we would be a one-hit wonder if we didn't have an original song on the next release. We came with "Born on the Bayou," which is my favorite Creedence song. That certainly had the power and the groove for what we were looking for, and it was a turntable hit. It got airplay, but it didn't get sales. And to go up the charts, you have to have airplay and you have to have sales. And so Bill Drake in his wisdom sent out on one of his sheets and wrote, "You've got the right record, just turn it over" and of course, on the other side was "Proud Mary."

"Born on the Bayou"

I love the nastiness of the song. You're taking out half the beats and opening up the room between the beats, and that really helps the guitars shine, especially with that song because there's a lot of open chords. You have that openness and that air and you're hitting that two and four with your left hand — that's the backbeat for folks that don't know what that is. And so you get a nice backbeat and a nice open groove with quarter notes — 1-2-3-4 instead of one and two and three and four — and it just opens it up and makes it, and it puts chills on my arm just talking about it after all of these years.

"Who'll Stop the Rain"

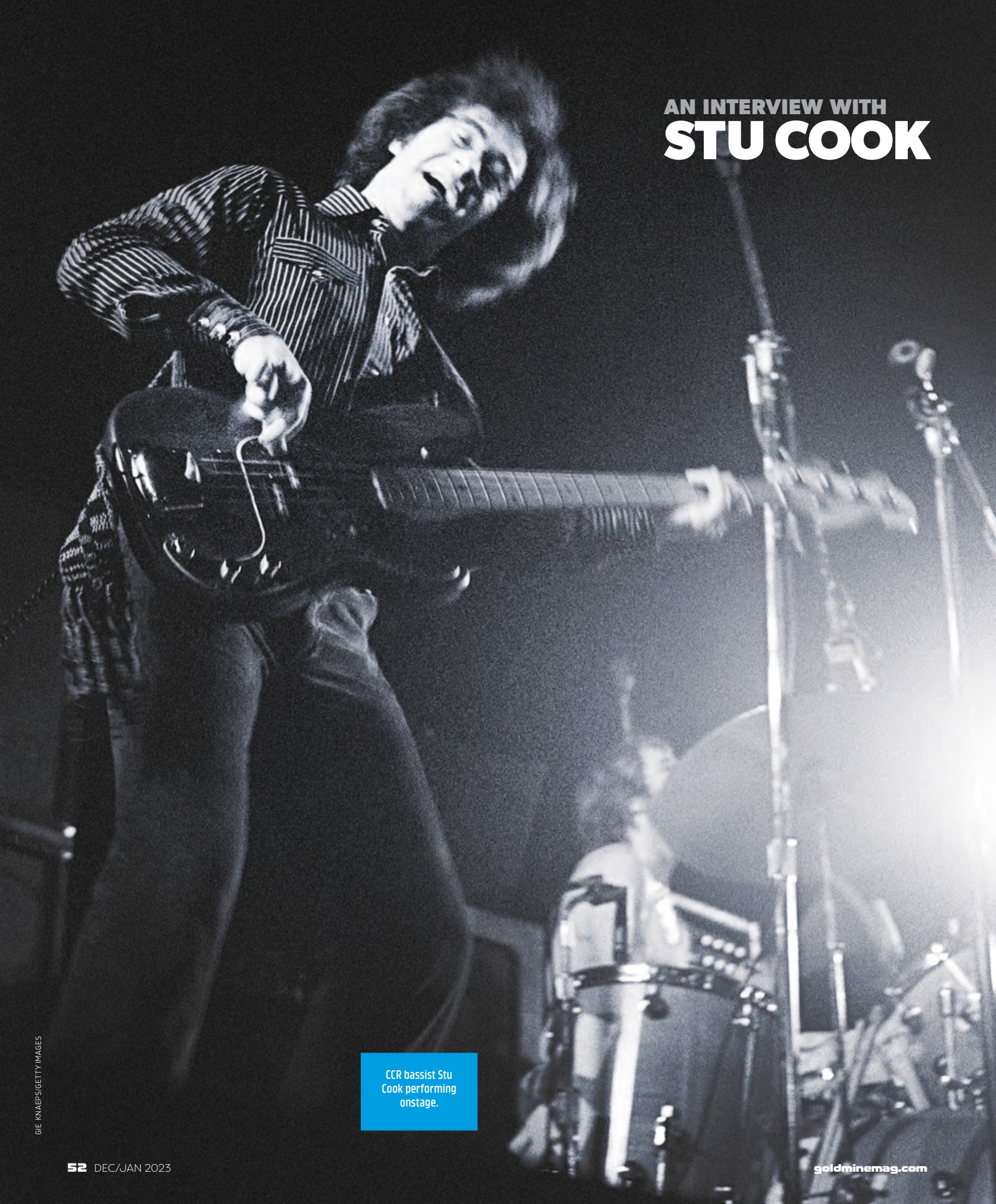
Initially, to me "Who'll Stop the Rain" was a very boring song. It was almost a ballad but not quite. There was something that was missing to drive that song. It needed help getting down the road, and so I came up with these drum breaks based on triplets. The best way I can describe it is listen to "Who'll Stop the Rain" and listen to what I'm playing on my snare drum. I'm a guy that doesn't play a lot of breaks because I don't put a note in for just the sake of putting a note in. That note has to have value. It has to have value to the place that it's going, and usually there's a movement in the music going from verse to chorus and then back down. There are breaks that will move the actual music. Music is a living thing, so you want to keep it alive and mold it together with the fills that you play, they have to be relative to the song that you're playing. So that song, there was just not much going on, so I put a lot of drum breaks in that made sense with what the song was about and the melody it was based upon. Like I said, listen to what the snare drum is doing. That's the value of a drummer in a band. In Creedence I was the only guy who was not a guitar player. I picked my parts out. John didn't. John dictated a lot of what the guitars were going to do because that's his instrument. My instrument is drums. It wasn't his thing, but it certainly was mine. I would take a little cassette recorder to every rehearsal for every day that we were laying things down that might possibly be a song or might need some help, and then I would take it home with me and put it on my four-track, on one track and I guess there were three tracks to work with I would put drum breaks together. In other words, I was doing homework and that was the time for me to do it because I had quiet. Nobody was going to try and help me out because I didn't want their help.

"I Heard It Through the Grapevine"

"Grapevine" is something that Creedence stepped out of their norm and played an 11-minute and nine seconds song. When we were the kings of two and a half-minute singles, our peers used to put us down and call us "Boy Scouts of rock and roll" because we were a straight and sober band when we worked, and that included any and all things to do with work, even if we're not playing our instruments or we're together discussing business. Business was business and fun was after the business was done. So all those songs that we played on the records and the concerts, we got high on the music. That was our drug, adrenaline created by good old rock and roll. "Grapevine" really stretched the boundaries for Creedence. We rehearsed it in sections and we worked things out. I worked beats out for the sections, but then as we were playing it in the studio recording, I changed some things that I was doing, and John changed some things that he was doing, and then we ended up going back and forth in a real jam session, a "Hey, let's see what we can come up with as we play." John and I had a great connection playing live. When John is on the microphone and he finishes his vocal, he'll step back and turn right next to me. I'm right next to him. There's no drum riser. I'm right on the floor right next to that big-ass amplifier that used to rip my head off, 800 watts of John Fogerty, 800 watts of Stu Cook and 400 watts of Tom Fogerty and I'm on an acoustic answer, so I had to bash and crash. I was kind of famous for breaking cymbals. I only broke one at the Royal Albert Hall show. My guys were so used to it, so good at changing it, most people didn't even notice that it happened. John played off of me live and in that sense, it was a two-man band, and we did it that way ever since we started the band when I was age 13, and we weren't going to change because nobody told us there was a right way and a wrong way to do it. They might say, "Don't ever turn your back to the audience." Well, that's how we did it.

AN INTERVIEW WITH

STU COOK



CCR bassist Stu Cook performing onstage.

GIE KNAEPS/GETTY IMAGES

GOLDMINE: *It's April 1970. Who are CCR's biggest competition at the time?*
STU COOK: Well, I guess it would have been The Beatles and anybody that had a No. 1. I never looked at it personally. I never looked at it as a competition. The arts are individual pursuits, and you really can't compete against anybody else, even if it's a group effort. There was a handful of artists that were the big sellers at the time and I guess briefly, we became No. 1.

GM: *Between '68 to '70, CCR were a non-stop hit making machine.*
SC: Yeah, it was a rocket ride, definitely. Once the start button had been pressed, we might have thought we had some control over it. I guess we had a modicum of control day to day, but the larger arc of our career was pretty much out of our hands.

GM: *The footage in the documentary that precedes the concert provided a rare glimpse inside The Factory. It seemed to be a springboard for great creativity and hard work.*
SC:: Well, you know, we had a smaller factory in Cosmo's backyard, which is where the name of The Factory came from. It was just a little tool shed, and we managed to stuff the three of us and our small amplifiers and a drum set in there once the lawn mower and the brooms and the rakes were all taken out. And that's where we went every day from 10 until two or three in the afternoon, with a little coffee break in the middle. We rehearsed every day, Monday through Friday. John, Tom and I all smoked but Doug didn't, and it got pretty hazy in there. I think it was Doug or Tom who said, "This is just like going to work at the factory. We clock in at 10 and we clock out at three or four." And so that name stuck with that little shed in Doug's backyard. When we got enough money where we could actually lease a proper rehearsal space and office space, then it became the real factory because we were in the right area. There were machine shops and other stuff being made and all the similar buildings, but it was basically just a large warehouse-type building with a couple of floors, all wooden structure inside, couple of little offices downstairs and all the way in the back is where we carpeted and put up the blue velvet drapes and turned that red carpet down and turned it into The Factory where were rehearsed. Little did we know that on the other side of the wall where we were rehearsing was a foundry, and when they fired that sucker up, you could hardly hear anything in our space, so all we could do was turn up. The Factory was located on 1230 Fifth St. in Berkeley, California, five blocks down from I-80.

GM: *So in April of 1970 Creedence is touring Europe for the first time with the pinnacle being your headline shows at London's Royal Albert Hall.*
SC:: It all like a little blur, but we took each step as a mark of continued success. First, you want to get played on the radio, then you want to hear yourself on the radio. Then you want to be in the Top 10 where they're playing every hour on the radio, and then you want to have your next record do the same thing and the next single do the same thing. By the time we got to Royal Albert Hall, we were pretty sure that we were on the right track, at least for now. We were like a two- or three-hit wonder by then, I can't remember what was on the charts in April, but possibly "Green River." But anyway, yes, we were starting to feel pretty comfortable, but it was still moving incredibly fast. We didn't have a real record company. We didn't have a manager. We just had our family, our team that we put together that was really for touring support, and not many of them either. We were pretty much a self-contained unit, and the success, even though it's coming fast and bigger, we were still able to maintain the band's course of navigation because we were so self-contained. We couldn't rely on anybody else because we didn't have anybody else.

GM: *What are your contemporaneous impressions watching CCR's Royal Albert Hall performance?*
SC: I saw a rough cut, but it didn't have the final sound upgrade. But in terms of just the performance, what I'd forgot was the energy and the passion. I think we came there with the intent to take no prisoners. Everybody was going down in this event, and once you take the stage, you try and shut out all the other things that are going on and just focus on the job. Your task right there is to play these tunes great, and let the audience get involved and see how high everybody in the room can take it. And at the time, there was a lot of pressure on us to deliver. But once the first song is counted off, then you just got to go with your best and not worry about other exterior factors. When I saw the performance, I was kind of surprised by the intensity of it.

GM: *It's 50 minutes of non-stop power.*
SC:: Yeah, that amazed me, and I knew that we played pretty well. There are peaks in a show, and some songs were a bit better at other times, but I think on the whole, I thought that was a pretty good A-list performance for that period of time.

GM: *Was there a song that you always look forward to playing the most in the set?*
SC: No, there never has been. I always love playing every single one of them. Some were more difficult to get under our belt like "Down on the Corner," which was a struggle because it was so unlike everything else that we've done.

GM: *Was that a tricky one to play live, too?*
SC: Once we got it, we had it. But learning how to make that song swing, as opposed to just a straight rock and roll song, was one of the more challenging tunes that we came up against. But I don't believe that's in the concert. We played the first two albums live for months and months before we recorded them, and we had good audience feedback, so when we went into the studio, we just nailed those songs in no time at all, in like a day or two, the tracks were cut. With the *Green River* album, we were searching for something that we hadn't found with those songs because we never performed them live before we recorded them. So from then on, we became more of a studio band that had to learn our songs to go and play live.

GM: *Stu, is there a deep cut that you'd like to steer folks to? I'd single out "Sailor's Lament," which would have been a great single.*

SC: They were probably B-sides if they weren't A-sides. "Sailor's Lament" came pretty late in our career. (laughs) We were always pretty bad at picking the singles. We thought that "Proud Mary" was a B-side and we thought "Born on the Bayou" should have been the A-side. That shows you how much we knew, so we weren't very good at picking them either. In terms of a deep cut, I think the song "Effigy" could have been edited into an A-side. I think the song itself is strong, and the performance is killer. It's interesting musically. But my favorite Creedence song is "Someday Never Comes." That's John's really truly autobiographical masterpiece. I think the other songs (like) "Green River" has some roots in his childhood summers, and the rest is largely from his imagination and sort of a Tin Pan Alley approach to writing fiction, shall we say. But "Someday Never Comes" is autobiographical for John, and it's such a perfect song. The three of us cut that as a trio, it was on our last album, *Mardi Gras*. But to me, all the work that John did up until then, that one sits at the top. That's the cherry on the top for me.

GM: *It's so good. Did you guys play that live much?*

SC: We never played it. It was too close to the bone for John. When Doug and I put the Revisited project together in 1995, we learned the song and I thought, wow, this is going to be pretty good. But when we put it up against the rest of the songs we were considering for a good live set, it was too intellectual. It was too much of a "head" song and not a "body" song. With rock and roll being physical, I don't think it's ever been played live by any of the members, although I know how to play it, and it's still my favorite.

GM: *If you could relive one event in CCR history that was a personal high for you, what would you choose?*

SC: I'd have to say it was that night in April in London. Woodstock was great, but it was incredibly chaotic and late, and stressful and chaotic. It was just unorganized, technically. We struggled. I think we did a good job. Our Woodstock stuff is out there, and people recognize that it was one of the better performances of the festival. But I think that first time we played Royal Albert Hall, the quartet, was probably the pinnacle for me. If I could relive a night, that would be the night.

CCR as a four-piece band performing onstage in 1970.

CREEDENCE CLEARWATER REVIVAL U.S. ALBUMS SELECTED DISCOGRAPHY

LPs

4 MEN WITH BEARDS

4M 224 Live in Europe (2014) $30.00

4M 225 The Concert (2014) $25.00

ANALOGUE PRODUCTIONS

AAPP 8382 Creedence Clearwater Revival (2002) $80.00 -Audiophile edition on heavy vinyl

AAPP 8387 Bayou Country (2002) $80.00 -Audiophile edition on heavy vinyl

AAPP 8393 Green River (2002) $80.00 -Audiophile edition on heavy vinyl

AAPP 8397 Willy and the Poor Boys (2002) $80.00 -Audiophile edition on heavy vinyl

AAPP 8402 Cosmo's Factory (2002) $80.00 -Audiophile edition on heavy vinyl

AAPP 9404 Mardi Gras (2002) $80.00 -Audiophile edition on heavy vinyl

CONCORD MUSIC GROUP

FAN 36153 The 1969 Archive Box $120.00

CRAFT

CR 00131 The Studio Albums Collection $300.00

CR00220 Live at Woodstock 2019 $40.00

CR 00124 Creedence Clearwwater Revival (2019) $30.00

CD 00125 Bayou Country (2019) $30.00

CR 00126 Green River (2019) $30.00

CD 00127 Willy and the Poor Boys (2019) $30.00

DCC COMPACT CLASSICS

LPZ 2019 Willy and the Poor Boys (1996) $80.00 -Audiophile vinyl

FANTASY

8387 Bayou Country (2015) $30.00 -Ltd. edition, clear vinyl

8397 Willy and the Poor Boys (2015) 25.00 -Blue vinyl

8402 Cosmo's Factory (2015) $60.00 -Ltd. edition of 1000, 80 gram translucent red vinyl

CCR 1 Live in Europe (1973) $25.00

CCR 2 Chronicle (The 20 Greatest Hits) (1976) $30.00 -Brown labels

CCR 2 Chronicle (The 20 Greatest Hits) (1979) $25.00 -Whitish or light blue labels

CCR 3 Chronicle, Volume 2 1987 $20.00

CCR 68 Creedence Clearwater Revival 1968/69 (1981) $25.00 -Compilation of 8382 and 8387

CCR 69 Creedence Clearwater Revival 1969 (1981) $25.00 -Compilation of 8393 and 8397

CCR 70 Creedence Clearwater Revival 1970 (1981) $25.00 -Compilation of 8402 and 8410

F 8382 Creedence Clearwater Revival (1968) $30.00 -With "Susie Q" mentioned on the front cover; dark blue label

F 8382 Creedence Clearwater Revival (1968) $80.00 -With no reference to "Susie Q" on the front cover

F 8382 Creedence Clearwater Revival (1968) $150.00 -White label promo

F 8382 Creedence Clearwater Revival (1973) $25.00 -Brown label

F 8387 Bayou Country (1969) $30.00 -Dark blue label

F 8387 Bayou Country (1969) $150.00 -White label promo

F 8387 Bayou Country (1973) $25.00 -Brown label

F 8393 Green River (1969) $30.00 -Dark blue label

F 8393 Green River (1969) $150.00 -White label promo

F 8393 Green River (1973) $25.00 -Brown label

F 8397 Willy and the Poor Boys (1969) $30.00 -Dark blue label

F 8397 Willy and the Poor Boys (1969) $150.00 -White label promo

F 8397 Willy and the Poor Boys (1973) $25.00 -Brown label

F 8402 Cosmo's Factory (1970) $30.00 -Dark blue label

F 8402 Cosmo's Factory (1970) $150.00 -White label promo

F 8402 Cosmo's Factory (1973) $25.00 -Brown label

F 8410 Pendulum (1970) $30.00 -Dark blue label

F 8410 Pendulum (1973) $25.00 -Brown label

F 9404 Mardi Gras (1972) $30.00 -Dark blue label

F 9404 Mardi Gras (1973) $25.00 -Brown label

F 9418 Creedence Gold (1972) $25.00

F 9430 More Creedence Gold (1973) $25.00

F 9621 Chooglin' (1982) $25.00

FPM 4001 Creedence Gold (1975) $30.00

MPF 4501 The Concert (1981) $25.00 -Retitled version

MPF 4501 The Royal Albert Hall Concert 1980 $100.00 -Album withdrawn and changed when it was discovered this didn't come from the Royal Albert Hall

MPF 4509 Creedence Country (1981) $25.00

MPF 4522 The Movie Album (1985) $20.00

ORC 4512 Creedence Clearwater Revival (1981) $25.00 -Reissue of 8382

ORC 4513 Bayou Country (1981) $25.00 -Reissue of 8387

ORC 4514 Green River (1981) $25.00 -Reissue of 8393

ORC 4515 Willy and the Poor Boys (1981) $25.00 -Reissue of 8397

ORC 4516 Cosmo's Factory (1981) $25.00 -Reissue of 8402

ORC 4517 Pendulum (1981) $25.00 -Reissue of 8410

ORC 4518 Mardi Gras (1981) $25.00 -Reissue of 9404

ORC 4526 Live in Europe (1986) $20.00

HEARTLAND

Heartland HR 2039 Creedence Clearwater Revival (1990) $30.00

K-TEL

NU 9360 The Best of Creedence Clearwater Revival -- 20 Super Hits (1978) $30.00

MOBILE FIDELITY

Jan-00 37 Cosmo's Factory (1979) $100.00 -Audiophile vinyl

TIME-LIFE

SCLR 18 Classic Rock: Creedence Clearwater Revival (1989) $25.00

Current market value for records in Near Mint condition

THE **TEDESCHI TRUCKS BAND** DECIDED TO SPREAD THEIR MUSICAL LOVE INTO A FOUR-PART SERIES OF RECORDINGS CALLED *I AM THE MOON*.

BY RAY CHELSTOWSKI

Susan Tedeschi and Derek Trucks of Tedeschi Trucks Band performing at the Beacon Theatre October 1, 2021,

TIMOTHY A. CLARY/AFP VIA GETTY IMAGES

KEEP ON TRUCKIN'!

The break that the pandemic forced upon the world of music required artists of every genre to rethink their approach to recording and touring. This chaotic period also brought forward an overwhelming amount of creativity and a renewed sense of collaboration. There's perhaps no better expression of this than the four-part musical monument of rock, jazz, blues and folk that the Tedeschi Trucks Band (TTB) call *I Am the Moon*.

Tedeschi Trucks Band calls *I Am The Moon* "an epic undertaking," and it certainly is. Four separate album releases with four corresponding films, which compiles a total of 24 original songs and more than two hours of the group's genre-busting musical creativity.

From a total of 24 tracks, the band began releasing singular multi-song "episodes." The first arrived in May, and the last dropped in August. Together they create a remarkable narrative that was inspired by the 12th century Persian poet Nizami Ganjavi's "Layla and Majnun."

This poem also sits at the center of Eric Clapton and Jim Gordon's song "Layla." After a rousing performance of "Layla" at the Lockn' Festival with guitarist Trey Anastasio, TTB band member Mike Mattison approached the band with the idea of further exploring the song's meaning and perhaps even looking at the entire *Romeo and Juliet*-type story line from Layla's perspective.

The idea fell to the side until the pandemic put a stop to everyone's touring and band members returned to their respective homes. Mattison then approached Susan Tedeschi, Derek Trucks, new keyboardist Gabe Dixon and bassist Brandon Boone with a summary of the 80-page poem and asked everyone to reconsider his original idea. What began as a "book club" of sorts armed the band members with material that would fuel a creative process and result in what most are calling their most stunning work to date.

The "episodes" were each released with a companion video, shot by HBO Western drama *Deadwood* writer and filmmaker Alix Lambert. There the band and the *Layla* narrative are seamlessly presented. They provide the viewer with a perspective that casts a rare light on this extraordinary musical kinship and the age-old story they've illuminated in such a fabulously unique manner.

The process they undertook in making this record may forever shape not only their approach to the studio but how they take to the road. It was clearly a cathartic experience and seems to better ensure that this caliber of material is only the beginning of what's next for TTB and what's next has no foreseeable end.

Goldmine caught up with Derek Trucks and talked about how this process came together, how the band have evolved and continue to operate with such incredible unity, his memories of guitar great and mentor Johnny Winter, and what music he is listening to now for inspiration and balance.

GOLDMINE: *You did the Lockn' Festival and played "Layla" with Trey. Is that really what triggered Mike to look more deeply into Nizami Ganjavi's poem "Layla & Majnun"?*

DEREK TRUCKS: We were on the next tour, and Mike kind of off the cuff brought up the idea of looking at that record from Layla's perspective. We kept banging down the road and didn't really revisit that until we were about a month into COVID. He brought it up again as maybe something we all might want to think about while we were stuck at home. Whenever we start a new project, Mike tends to go at it pretty hard from a literary perspective, which isn't surprising. He was a Harvard English major and is

a great writer. He tends to go in and out of that world, which allows him to think about things a little differently; which is lucky for us.

GM: *This really was like a book club. How do you take the input of so many people and assemble it into one cohesive musical thought?*
DT: Well, when we were first able to get together, we didn't even talk about *Layla*. We asked if anyone had any songs ideas and just started playing. We were also auditioning drummers, so we were in a number of different head spaces. Once about four or five songs were recorded we began to realize that this was that thing, and that everyone had taken this to heart. Then we kind of checked ourselves back into it. The thing we agreed on at the outset was that we weren't making a rock opera. We can keep going back to the well for the theme and for inspiration, but let's not try to storyboard this thing. Early on we talked about not even mentioning the concept when we put the music out. We thought about it in a lot of different ways in terms of how obvious or subtle we wanted to make it. Then as things went on, it became clear that everything was feeling both here and there — that the songs felt fully present and that this was a story that you know personally.

GM: *How did you sequence track each chapter?*
DT: That happened somewhat in the middle of the project. We were 16 tunes in and listening to the tracks with the band in the studio, and we realized that this was way too much material for one sitting. At some point you can lose focus on the impact of the songs. So at the end of each day, we started listing to smaller playlists that I had put together, and there was a certain sweet spot that we kept hitting. Late at night we would talk about how to release this. There was some thought about dumping it all at once, and we also talked about breaking it into two longer albums released six months apart. But that just didn't feel right, so we started thinking about the episodes, and doing that visually. I'd been listening to *Love Supreme*, and the record is broken up into movements. There is something about that that really struck home. It got me thinking about the classic story arc of the beginning, then the rising action, the falling action, and then the resolution. When we started thinking about it that way, I decided to ask a good friend who was in and out of a lot of the recordings (and is an educator like Mike) to take all of the material home and work out a sequence. He actually did go full board with note cards for each song with time signatures, and the emotional time set of the song, who the characters were in each song, the key signature, and did all of this with the four album titles in mind. He spent a good three weeks really digging into it, and when he brought the sequences back, we were in the studio working. We put episode one on and no one had anything to say other than "I love it!" His sequences were very thoughtful, and he did this whole writeup on why he sequenced it the way he did, which made us even more comfortable with his recommendation.

GM: *Did current music streaming habits also impact your decision to release material with the four chapter approach?*
DT: Certainly. I've been a bit disillusioned about the way records have been released for the last decade or so. It's almost like we're stuck between worlds. We're releasing records like they're still coming out on CD and that people are buying them that way. They're not. When you look at how people listen to albums on streaming platforms, they usually listen to the first two songs and move on. When I used to buy CDs in the store, for some reason it seemed like tracks six and seven were always my favorite tunes. You would build up to that section of the record, and today no one is even getting that far. So the way we released this was very much tied to how we could lead people to listen to these things as a piece of music. That led us to decide to not release any singles before the record comes out and air it for free with visuals. Then at least the hardcore fans will tune in and watch it on the premiere and hear the record as an entire thing, like you would at a show. That's the thing that I was after.

GM: *How did you decide to make video part of the project and select filmmaker Alix Lambert to head things up? Are you* Deadwood *fans?*
DT: It's funny; we are big *Deadwood* fans. (laughs) We actually know Alix

Derek Trucks and Susan Tedeschi stand in the middle of their 12-piece group.

DAVID MCCLISTER

Guitarist Derek Trucks (at left) performing at PNC Music Pavilion on July 23, 2022 in Charlotte, North Carolina.

Susan Tedeschi (at right) performing at the Ryman Auditorium on February 22, 2022 in Nashville.

JEFF HAHNE/GETTY IMAGES

through Mike. They met each other when he was living in Hungary right out of school. They were part of this punk artist community, so they had a really fun history. He thought we should check her stuff out because she works in a number of different disciplines. She's done documentaries, worked on screenplays, worked in different visual art mediums, and he thought she'd be good for this. After a few hangs with her and having watched a few of the things she had done, we realized that this was what we were looking for. We wanted it to be inside but outside. We didn't want it to guide the narrative too much but have the video put you in that in-between place. One of the things that really hit me and Sue when we watched one through four together was that we walked away like we knew the band; I felt everyone's personality. It felt like hanging on the bus on a good night off.

GM: *Is this collaborative writing approach something you expect to take forward with future work?*

DT: Midway through the summer tour, we had a band meeting to have everyone just check in. It's been a long hard two years, so what do we want to do for the next two? We talked about a one-year plan, a 10-year plan, and we agreed that we can't tour like we used to, doing 200 dates a year. We have families and we want a certain quality of life. Being home for the amount of time that we were did make us realize some things. I enjoyed being home and unpacking my suitcase and realizing there are some things that I still want to do. That led us to a discussion of maybe doing an on-year of 100-plus shows and then an off-year. Then Mike said, "It's not an off-year if you don't get to unpack your suitcase between tours." So we started to kick around this idea of working two years really hard and then taking a year off, or maybe just doing 15 shows in that off-year. That gives us the time to be creative and if we don't want to be, we won't. We really started thinking about that because of this record. It felt good, healthy and creative, and maybe this is something we need to impose on ourselves.

GM: *You have a dozen people in the band, and you typically tour pretty heavily. How do you keep the band dynamic so healthy? Is it tied to how you recruit band members?*

DT: That's certainly a big part of it. The other are lessons learned from bands that we were part of. The Allman Brothers have a crazy history, and I grew up with that. But we all have been around other bands and have an understanding of what can cause mayhem. Some of it back then was tied to the large amounts of money, drugs and ego. We have never had to contend with an instant and massive

amount of fame, so that's on our side. But we have learned that you really do have to communicate and air things out. You have to hold band meetings where people can speak their minds. It's the same with a good marriage. You have to reinvent yourself and learn.

GM: *You have had personnel changes, maybe the most significant being Gabe Dixon replacing Kofi Burbridge. It feels like he has brought a great new dimension to the band.*
DT: I think in many ways that Gabe saved the day when he arrived. Kofi was the best in the world at what he did. He was just an animal. I've played with a lot of musicians in my lifetime, and he was one of the very few that you feel confident throwing around the term "genius." There was just this innate thing that he had where he was our "musical mind" where Mike is the "literary mind" of the band. When we lost him, we were wounded and unsure what to do. Gabe came in with such a different energy and was respectful of the chair. Being a singer-songwriter was a new addition and having another voice for Sue to sing with has been incredible. Lastly, the songs he wrote for this project are amazing; we named the project after one of them. So he has quickly become a cornerstone of the band.

GM: *You are a big fan of jazz, especially of John Coltrane. I have heard you say that your slide playing feels a lot like singing. Do you think that's what draws you to jazz sax?*
DT: There certainly an element of that, especially with the way he plays. There a clean quality to it. The way that he and people like John Gilmore and Wayne Shorter play effectively says: "Here is something I can't put into words but that I know you've all felt." Sometimes with Coltrane's playing, you can hear all of the angst of 1965. There's a thing that comes out of his horn that is really timeless. It's a summation of his heritage and culture. It also kicks the door down and is unapologetic. It changes the way you hear things moving forward. All of the best musicians can do that through their playing.

GM: *Johnny Winter is someone who has had a big influence on you. How did it feel to participate in the* Brother Johnny *tribute, and what did he mean to you?*
DT: I was really excited to be asked to participate in this one. For me as a slide player, I started with Duane and then got turned on to Johnny. He was really one of the very first guys that I modeled myself after. Then I got to meet and play with him when I was 11 or 12 years old. It was one of the first times I met one of my heroes. He was just over the top sweet and was always a bit of a champion for me, so I felt just grateful to be a part of that project.

GM: *You have turned many fans onto Indian classical music. What are you listening to now?*
DT: I don't know that there is anything now making that direct of an impact. I still go in and out of listening to straight-ahead records, a lot of the organ-driven stuff from the Impulse/Blue Note era. I've also been playing a lot from this great guitar player, Mel Brown. But lately I've been dipping back into western classical music. There's this great Leonard Bernstein 12-minute talk he does while playing the piano on how a great symphony is written. It really kind of cracked my head open to what's so great about certain composers and how elemental and simple some of the themes are. But also how incredibly intricate what they do with it is. The talk he gives is about a Beethoven piece and when you go back and listen to it you have a totally different take. Classical music can be pretty intimidating to come at because there are hundreds of years of it. When I first saw the video a few years ago, it got me thinking about how you play and write. There are real simple truths in there.

So when I'm home I've been listening to classical, and then Son House for balance! (laughs)

JASON KEMPIN/GETTY IMAGES

THE ALLMAN BROTHERS BAND CONTINUE TO RELEASE QUALITY LIVE MUSIC FROM THEIR VAULTS, AND WILL CONTINUE TO DO SO ON A REGULAR BASIS.

BY RAY CHELSTOWSKI

An intense piece of Ioannis' Allman Brothers Band artwork; this time it's a rock and roll locomotive used for the band's tour promotion.

IOANNIS/DANGEROUSAGE.COM

ALL ALLMANS, ARRIVING ALL THE TIME

On January 17, 1971, Miami, Florida, hosted Super Bowl V, where the Baltimore Colts battled to a win over the Dallas Cowboys. About 1,200 miles to the north there was a different kind of noise and history being made that evening. The Allman Brothers Band, fresh off a run through North Carolina, Georgia and Tennessee, decided to make their first trip to the Steel City and performed a concert that's become a thing of legend at Pittsburgh's historic Syria Mosque.

The Mosque had been home to the city's symphony, was a marvel of modern architecture, and was the design inspiration for Chicago's Medinah Temple. Acoustic fidelity was at the center of the Mosque's design, and soon after the Allmans' January 1971 appearance became a regular destination for big-name rock acts traveling through town. As local rock legend Joe Grushecky told *Goldmine*: "Syria Mosque was a legendary place and one of the founding places where they would host rock and roll back in the day here is Pittsburgh." That legend was frankly birthed the night of January 17 and coupled with a concert later that fall in October.

The Allman Brothers returned to Pittsburgh on the October 15 and found the city's Pirates leading the World Series three games to two and headed to Baltimore to wrap up what would become their fourth championship . The energy present on both of these nights at the Mosque was palpable. Pittsburgh-based rock promoter Rich Engler, who was at the show on the 17th, had this to share: "The side seating at the Syria Mosque wasn't the greatest, but it came around almost all the way to the left and right of the stage. So if you had a far left seat, you were looking at a profile of the band, and the same was true if you were on the far right. But the room wasn't very deep, so that created an intimacy that I don't know of in any other theater with that many seats, especially with a balcony and a mezzanine level." That only made this rare night even more special.

This show presents the original six-man lineup of guitarist Duane Allman; his younger brother, Gregg, on vocals and keyboards; the dual drumming of Jaimoe and Butch Trucks; bassist Berry Oakley and guitarist Dickey Betts delivering some of their finest live work ever and is now being officially released, completely remastered and restored to great fidelity.

This new release also provides final clarity to a confusion between the January and October shows and what would be Duane's final concert two days later on October 17, 1971, at Painters Mill Music Fair, near Baltimore, coincidentally the day the Pirates clinched the World Series in that town. That performance was recently located, remarkably restored and released as *The Final Note*, which came out in 2020.

In addition to the Syria Mosque release comes a reissue of the *Live From A&R Studios* record as part of Red Door Community's annual music initiative, where 10 bands reissue their albums on 140-gram, limited-edition pink vinyl to help raise money and awareness of an organization that provides community support for those diagnosed with cancer and their caregivers. (In addition to the Allman Brothers Band, Nas, The Black Keys, Colter Wall, Judah & The Lion, Senses Fail, The Bangles, Turnpike Troubadours, Jungle Fire and BADBADNOTGOOD are also participating to help this cause.)

Goldmine had the opportunity to speak with John Lynskey, Allmans historian and curator of the Allman Brothers Band Museum (aka the Big House) in Macon, Georgia, about these two significant releases, the confusion they help clear in the marketplace, and the profound impact this seminal American musical act has forever left on the genres of rock, jazz, blues and country that these concerts both help define.

ALLMANS ARTWORK BY IOANNIS

The artist **Ioannis** is no stranger to wonderful music artwork. And with **The Allman Brothers Band**, Ioannis had a unique relationship. In 1994, ABB were looking for cover art for their new album. Manager Bert Holman had shown Ioannis a pencil drawing by guitarist Dickey Betts of naked girls dancing around a mushroom. Holman said, "I want you to take the mushroom icon to a new level."

"I went through the whole ABB catalog," Ioannis explains. "I noticed that — with the exception of *Eat a Peach* — there was hardly any illustrated art done for the band. So I decided I would do a painting for the cover image." Using inks and acrylics, Ioannis presented the band with the finished artwork (at right).

"Dickey Betts took one look at it and hugged me," Ioannis recalls, "telling me, 'This says to me, *Where It All Begins*.' Thus, the title."

Since that time, Ioannis has created some of the finest psychedelic imagery for the Allmans, from tour guides to concert posters. And now *Goldmine* will share some of that fantastic art. Besides Ioannis' *Where It All Begins* art on one of the standard covers, we produced a limited-edition Collector's Edition with other works of his ABB art on an alternate cover, a slipcover and an autographed archival print.

Go to ***Shop.GoldmineMag.com*** to get this exclusive bundle!

GOLDMINE: *Over the years so many big name rock bands performed at the Syria Mosque. But in 1969, The Who were the first. Two years later, The Allman Brothers Band followed. What drew The Allman Brothers to this location in Pittsburgh?*

JOHN LYNSKEY: Up until this point, the band had never played Pittsburgh. They were looking to expand into different markets and they had targeted Pittsburgh, and the timing just worked. The Syria Mosque was shifting from being the home of the symphony orchestra and R&B acts to rock acts. The Who was the first rock act to play there, but eventually Pink Floyd, The Band and Deep Purple helped make it a "rock and roll weigh station." People started playing there regularly. But when the Brothers arrived there, it was still emerging. And frankly at the time, it was the right size for them with 3,700 seats.

GM: *During this time the Allmans didn't change up their sets lists much, and they really limited the number of songs they'd play. This definitely gave them more room for improvisation, but why were they so committed to playing the same songs each night?*

JL: The set list stayed pretty much the same every night because that's the way that Duane wanted it. He would have a few "swap-out songs" and as they were developing new material they would work that in. But you're right: It was the same basic set list by January of 1971. "Statesboro Blues" had been established as the show opener. Then they would go to "Trouble No More," "Don't Keep Me Wonderin'" and "Done Somebody Wrong." That's just how they did it. Occasionally they'd swap in "Dreams" and at that point, Oakley would still occasionally sing "Hoochie Coochie Man."

The set list was the same, but they were never played the same way. There was always a nuance or twist, particularly on the longer songs and instrumentals. For example, I've never heard "Elizabeth Reed" played the same way twice. Yes, the foundation and mile markers are there, but every night provided a chance for improvisation. But it's a valid point and that tradition continued for a long time. Only many years later after Dickey left the band would the set list open up a lot more. It became a science later on where they would consider when they played a venue last and what they had played. But back in the day, Duane made the set list, and that's how it was.

GM: *"Whipping Post" was almost always the show closer. Why was this their favorite way to end a performance?*

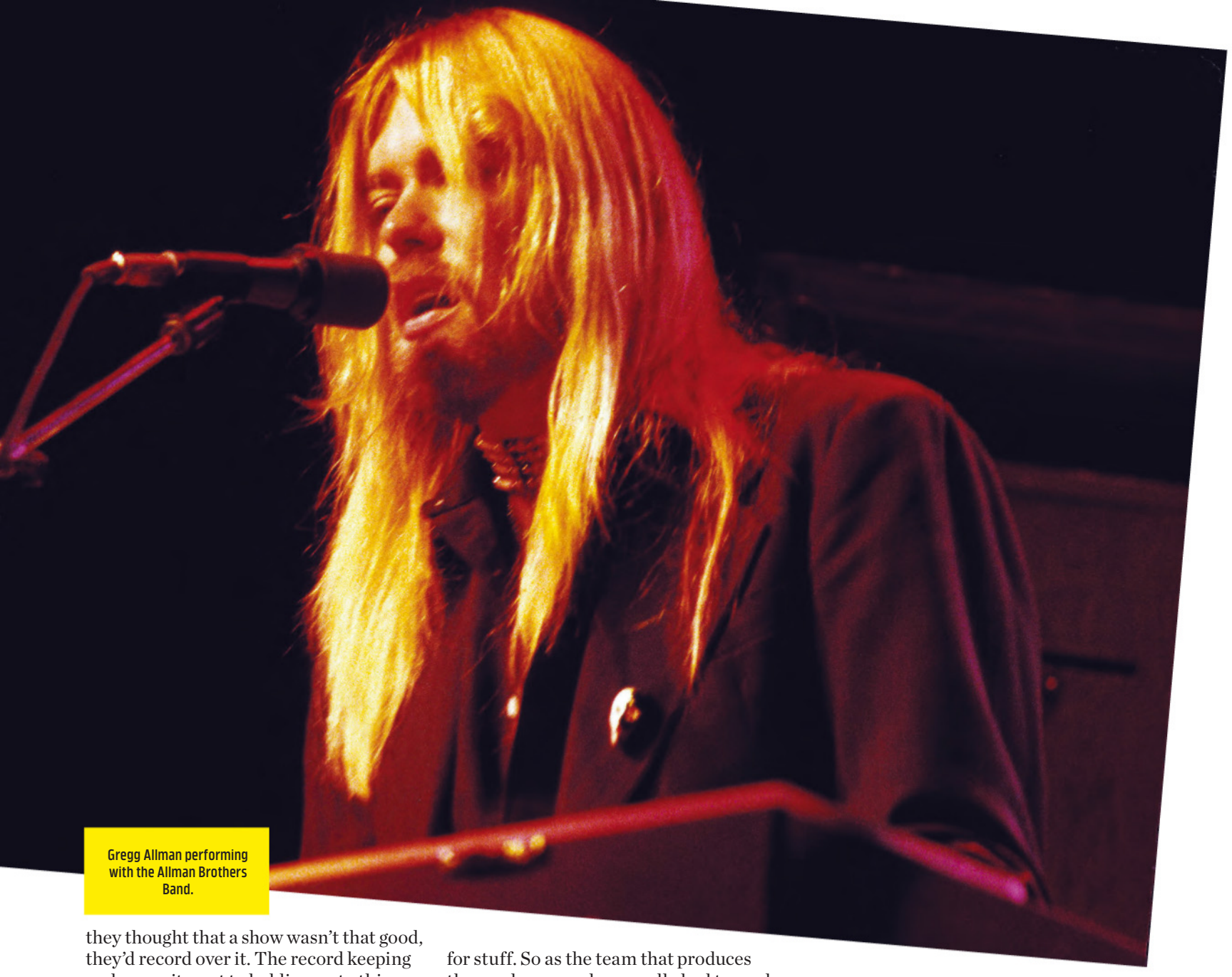
JL: It's because of the power of that song. Occasionally after "Whipping Post," if they had the time and weren't an opening act, they would occasionally then go into "Mountain Jam," and when those nights happened it was epic. But they would play two sets, a matinee and an evening show, and if they were the opener that would sometimes explain the brevity of the set lists. But "Whipping Post" was the ultimate way to end a show.

GM: *It's easy for people to forget this fact, but Gregg and Duane were 23 and 24 years old (respectively) when this was recorded. The amount of professionalism and musicianship on display here is like that of much more seasoned pros.*

JL: It was incredible and to put things in further perspective Duane Allman has been dead for twice as long as he lived, and we're still talking about him. I think that they were old souls who lived, ate, breathed and slept music. And in some cases, like you see at times with athletes, you can find your peak very early. I think that that was the case with these guys.

GM: *There has long been a great deal of confusion over these Pittsburgh shows and with the one in October often having been regarded as Duane's last. Why is that?*

JL: When it came to organization and archiving, The Brothers weren't anything like the Grateful Dead. Around the time that Duane died is when they were starting to make some money. *Fillmore East* went gold four days before Duane Allman died. So the money was only starting to roll in at that point, which is why they couldn't always afford tape. If



Gregg Allman performing with the Allman Brothers Band.

RICHARD E. AARON/REDFERNS

they thought that a show wasn't that good, they'd record over it. The record keeping and commitment to holding on to things didn't come until later. They were road warriors and vagabonds. There wasn't a real sense of "keeping things," and I think that had a lot to do with the confusion over these concerts. A lot of their soundboard tapes were lost, and the ones that still exist are actually from college shows because the schools would send out audio teams to record this kind of stuff. For example, Duane's final show that we released a few years ago was recorded on a hand-held cassette player.

The thing about the Mosque show is that they played in January and then again two weeks before Duane's death in October. That created all kinds of confusion during the tape trading that occurred in the 1980s with a bunch of amateur musical historians having fun looking for stuff. So as the team that produces these releases we have really had to work hard to sort things out as best as possible and bring an end to the confusion. That's why we are releasing this show. It's a good tape. Bill Levenson, the Grammy award-winning producer, has worked very hard to put out the best possible quality, the best representation of the band, regardless of whether it has been out in circulation for 30 years as a fourth-generation cassette tape. We want to put our best foot forward with this and that's what we are doing.

GM: *We talked a few years ago when you released* The Final Note *about the condition the tape was in. Did this Mosque recording require as much work to get it to a fidelity that the team felt comfortable releasing?*

JL: *The Final Note* was a resurrection. This one is really just a matter now of having great technology. Bill and his engineer Jason NeSmith do a tremendous job. Bill has the best ears in the business, and (manager) Bert Holman does a great job of putting the right people together and then letting us do our thing. His trust is something that is greatly appreciated. (Producer) Kirk West, myself and Richard Brent (Director of Collections) at the Big House are involved in what you would call "detective work," and it's fun. And to be honest, some questions aren't going to be answered, but we do the very best that we can.

GM: *I have seen the promotional T-shirt for this record online, and the concert poster for the show back in 1971 is timeless and just drips "cool."*

JL: That poster that you reference is go-

[CONTINUED ON PAGE 68]

DEVON'S DEED

Devon Allman leads the Allman Family Revival, an 18-city experience modeled after *The Last Waltz*.

BY RAY CHELSTOWSKI

There are quite a few folks who contend that the modern-day jam-band scene was birthed out of the death of Jerry Garcia. The community he and his bandmates in the Grateful Dead had built was something fans refused to let languish. Instead, bands like Widespread Panic, String Cheese Incident and Phish grabbed the baton and kept the groove moving along "Shakedown Street." The Allman Brothers Band did their part as well, dedicating a show at Jones Beach in New York to Garcia after he had passed away. Dickey Betts even played a "Franklin's Tower" intro to "Blue Sky" that night. It was a perfect expression of brotherhood.

When Gregg Allman died on Memorial Day weekend in 2017, similar tributes emerged, perhaps the most powerful and lasting coming from his son Devon. He built what was really intended to be a one-time only celebration of his dad's life, tied to what would have been Gregg's 70th birthday (Dec. 8, 2017), and it mushroomed into something much larger.

Now a full-scale fall tour, the Allman Family Revival is an 18-city experience modeled after *The Last Waltz*. It's a multi-media affair with terrific production value presenting a roster of artists that come together in ways that feel incredibly organic. Devon Allman heads out again this year with Duane Betts, Donovan Frankenreiter, Jimmy Hall, Maggie Rose, Larry McCray, George Porter Jr., River Kittens and Orbi Orbison (son of Roy Orbison). As the tour unfolds, they will be joined by a variety of other artists ensuring that no one night of the Reunion is exactly like the last.

The tour also again gives fans unique access to the band, soundchecks, merchandise and the Allman/Betts private collection of guitars. These special packages allow for a complete Allman immersion. It's just another step forward in the evolution of this Reunion and its future is ambitious and exciting. There is now a strong possibility of Reunion taking to the sea and rocking lands far, far away.

Goldmine spoke with Devon Allman about his dad's legacy, the importance of protecting the memory of all things Allman, and how he approaches the colossal task of getting this modern-day Mad Dogs and Englishmen off the ground each year. What we learned is that as much as this is a labor of love that celebrates the Allman brotherhood, it's also an opportunity for a generation of musicians to get together and do something that they all believe is important — and an event that further connects them to their fans. Better yet, it further connects their fans to the music that continues to inform the fabric of their lives.

How far in advance of the tour do you begin work on putting things together?

DEVON ALLMAN: Oh man, sometimes up to a year, but definitely eight to nine months prior. That's the real sweet spot because of how far ahead artists begin booking their own tours. It's really something that you have to peck away at all year long.

Is there any one artist who you've wanted to participate in the tour but it just never worked out logistically?

DA: Not really. We always try to be mindful of which artists would be good together on a bill, that would be exciting to see. And obviously if it's a really huge artist, it doesn't fit into the equation because they'd be out there touring on their own. But we have had some cool people pop in to the New York and L.A. shows. Those are the two that always have that "mystique" about them. That's tied to who might show up on any given night that's not on the published lineup. In the end, I think that everyone we have gone after has been able to participate even if they aren't available for the entire tour. It works because of how we approach this. We have a core group of people that get on the bus and play the whole tour. Then we have some folks who only do five shows, or they are featured in only three markets. That's due to their touring and availability. That actually works to our advantage because it gives each city its own vibe.

You have to remember that this was never anything born out of a business meeting. When my father passed, I took the rest of the year off from touring. When I was ready to dive back in we wanted to have a big "love-in" and pay tribute to dad. It did so well and was so much fun for all involved that we did it again the next year, and it just kept growing. Now we have a pretty good idea of all of the moving parts. One good thing about doing it this time of year, around my dad's birthday, is that this is when a lot of artists take time off.

PUBLICITY IMAGE

What is the one Allman song that is the hardest for you to tackle, either technically or emotionally?

DA: I'm really blessed to be surrounded by world-class musicians on this tour. The folks are some of the best in the business, so I don't think that there's anything we can't tackle from a technical side of things. We really run the gamut starting with the debut in 1969 to material from their renaissance in the 1990s. Last year we got to do "Gambler's Roll" and "No One to Run With" and "Please Call Home." There were also songs from my dad's catalog where he would have been really pleased with how we approached them.

The one song, however, that is hardest for me emotionally is "Multi-Colored Lady." My dad wrote that for my mom, and it's on his first solo record, *Laid Back*. It's just one of the prettiest songs that I've ever heard. For me it can be a real tear-jerker when I'm in the right state of mind, feeling the pain of loss. I lost my mother five months before my dad. Knowing that he wrote that for her makes it a really tough one to get through, especially in front of two or three thousand people.

Do you change up the set list nightly, or is this something that is worked out well in advance?

DA: No. I start the set list about two months out, usually during the last week of September. It's a juggernaut. It's a two-and-a-half-hour show that I have always modeled after *The Last Waltz*. The band comes out and plays a few songs, and then we introduce another artist. They come out and do a song they are known for and then give their take on an Allman-centric song. I get with each individual artist and try to get a sense of what they'd like to do. Sometimes they know that immediately. Other times they are looking for a little guidance. So I let them get into a comfort zone, listen their music, peer into their world and find where they are comfortable. Then it's the task of getting the band to learn everyone's material. It's a process, and there's a lot that goes into the show.

Do you intentionally leave room in the arrangements for improvisation?
DA: Absolutely. With a show of this size and one with great production value, there isn't much wiggle room in the set list. We have a light show and video component that syncs to every artist. What did keep each show different was the ability to cut songs open in the middle, explore some, then come back and wrap things up. When you are dealing with people like Luther Dickinson, Robert Randolph and Duane Betts, you want to leave room for that exploration because that's in the spirit of anything that had to do with the name Allman.

This tour is a big undertaking, logistically and financially. How important have your sponsors been in helping you pull this off?
DA: This is an expensive endeavor, and our sponsors are such an important part of the tour. Gibson guitars have been so instrumental, no pun intended, in helping us keep this music alive. We also have a new sponsor on board this year, Flying Embers. They are amazing, and we look forward to working with them. They will be activated in five markets where you'll be able to buy the hard kombucha and activate it at the show.

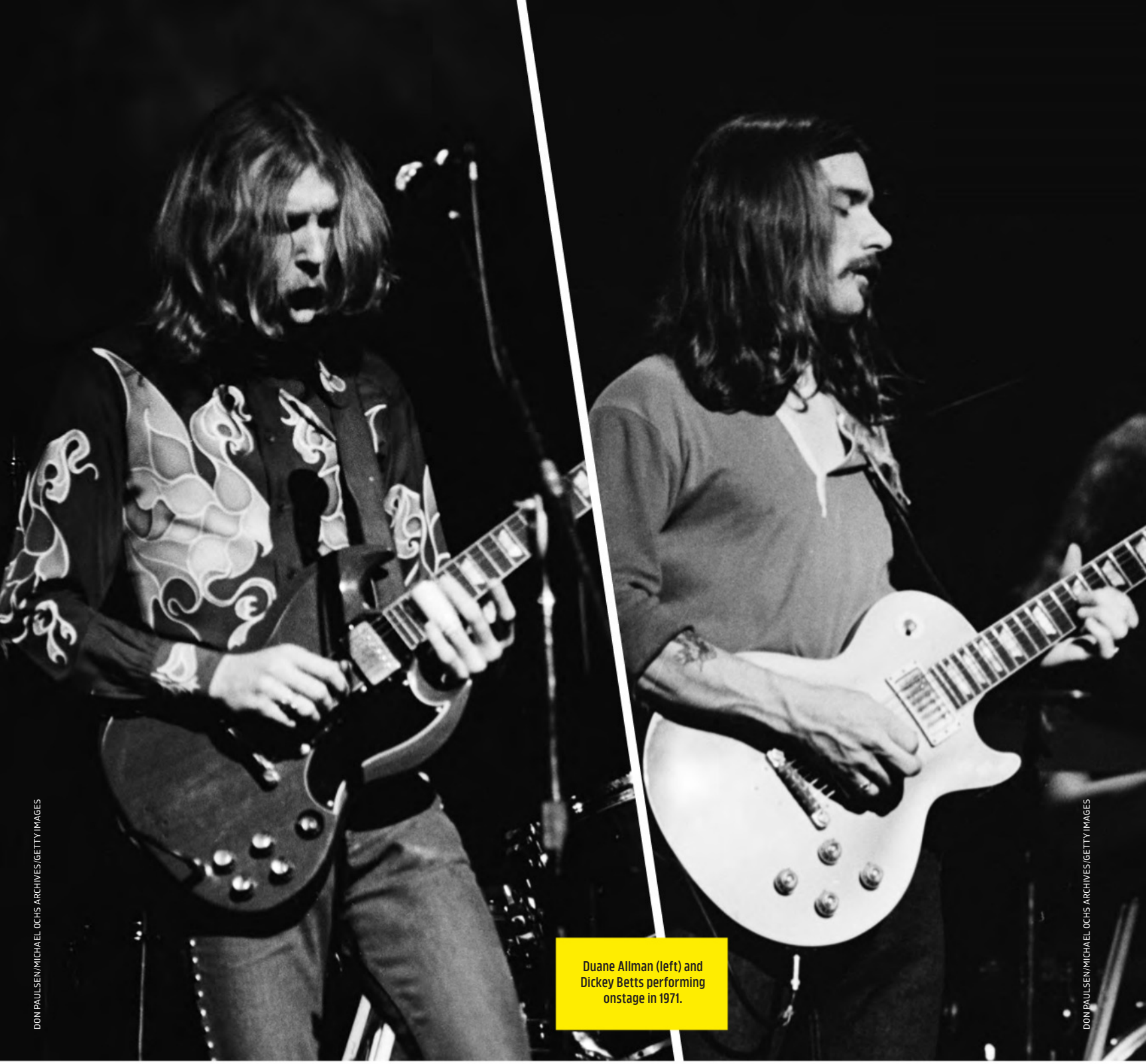
Will Duane be playing his dad's "gold top" on tour?
DA: For the last two years, Duane has been playing a Dickey Betts model custom shop Les Paul, and then a '57 hardtail Stratocaster that's Dickey's, and also "Big Red," the 335, and that's Dickey's as well. I'll also have dad's acoustics out as well. It's really neat to have the old instruments out on the road, still making music. It's important.

Last year you started the tour out in St. Louis and ended in Los Angeles. This year seems so much more poetic beginning in Macon, Georgia, where it all started and ending in San Francisco at the Fillmore.
DA: That's just how it works out. You can script that all day long, but we didn't. It's just how it landed. That's where the availabilities were and how the logistics of the routing worked out. It's almost as though someone is watching down over it because I am so excited to start in Macon, Georgia. We really had some bad luck with Macon the last time. We had to cancel the New Year's Eve gig because of COVID. We moved it and had to cancel it again. It's just heartbreaking when that happens, especially with a town that's so significant for our family and for the history of anything Allman.

What does the future of the tour look like?
DA: Now we're getting offers from places like Australia and Europe, so I think there can be an international component to this and we will be doing some overseas work soon. And my ultimate goal after being on some rock cruises is launching *Allman Family Revival at Sea*. We want to do a cruise because the style of show we have developed is perfectly situated for that setting. Imagine if you are on a cruise ship and you can go up and at noon see J.D. Simo solo acoustic and then at 2 p.m. in the theater Samantha Fish, and then at 4 p.m. go to a guitar clinic with Duane Betts, and lastly every night at 8 p.m. you have the Revival. Remember, this isn't anything we have to do. It's just fun to get our generation of musicians together and create an amazing experience for the fans. When we're checking those boxes, I'm happy.

What's next for you when this year's tour comes to a close?
DA: Looking ahead to 2023 is exciting! I'll be releasing my first solo LP in seven years. It was recorded at Criteria Studios (in Florida) with a monster lineup of musicians: George Porter Jr. on bass, Ivan Neville on keyboards; Adam Deitch of Lettuce on drums; Grammy-winning producer and drummer for Buddy Guy, Tom Hambridge on drums; guitarist Jackson Stokes; Karl Denson of The Rolling Stones on saxophone; and the River Kittens. It's a cool blend of funk that has jazz moments, jam-band moments, pop moments and even country moments. It's the most diverse album I've ever done, and I'm really excited to release it in the spring. Criteria Studios is an especially poignant recording destination for me because it's the studio where *Eat a Peach* and *Layla* were recorded. It was a phenomenal experience with some of our genre's best musicians.

Also in 2023, we are gearing up for the Allman Family Revival to be the biggest one yet, expanding markets and size and scope of the overall tour. And I've got some other tricks up my sleeve that I can't mention just yet.



DON PAUL SEN/MICHAEL OCHS ARCHIVES/GETTY IMAGES

Duane Allman (left) and Dickey Betts performing onstage in 1971.

DON PAUL SEN/MICHAEL OCHS ARCHIVES/GETTY IMAGES

[ALLMANS | FROM PAGE 65]

ing to be the cover of the release, and it is from a promo poster from the show. We turned it into a T-shirt, and it sells very well in the Big House and online because it's very cool. We even did our homework because as you look closely at it, there is Arabic in the image, and we wanted to make sure that it didn't say anything offensive. We had it translated, and in Arabic is says "live music."

GM: *Switching over to the* A&R Studios *rerelease, how did the team decide to work with the Red Door Community on this?*

JL: Management and the guys just thought that this was a great cause. We've all been touched by cancer. This charity began with Gilda Radner, and artists support other artists. So when this opportunity presented itself, it just made perfect sense to get involved. It has been six years since *Live From A&R Studios* first came out, and there might be a whole group of fans who missed it the first time around. So this is a chance to hear it on beautiful vinyl and to support a good cause. It's a win-win.

GM: *I recently read an interview where Butch Trucks spoke to how great it was recording that session because they performed in a circle and they could all keep a close eye on every cue, that it made the performance even tighter.*

JL: That's also how they liked to record. It was in a studio, in an intimate setting, and that carries over into the performance. When you are playing in a small setting and have the ability to look each other in the eyes, you play differently and can take real advantage of a great room and a great vibe. That really came across on *A&R*. This is another example of a bootleg that had been floating around forever. This was a great series that WPLJ (in New York) hosted. Elton John got his big breakout moment with the live album *11/17/70* that came out of that broadcast series.

GM: *One of the most touching moments from this session is when Duane takes time to honor his friend King Curtis, who had recently been murdered outside his apartment in Harlem.*

JL: It's one of the highlights of Duane's career, and it shows the band at their best. If you listen to the record, he started speaking so eloquently about his friend King Curtis, started picking out "Soul Serenade" and said to the crowd, "You may have heard this or you might have been too young, but we're gonna play some." This wasn't planned. This is the Allman Brothers improvising like no one else could. At the seven-minute mark, Duane decides to go into "Soul Serenade," and what made this band so great is that they listened to each other and instinctively knew where Duane was going to go. Those three or four minutes are absolutely epic. It's a high-water mark for the band, and it was right from the heart.

GM: *The team has certainly been busy over the last few years releasing great material. Is there anything in the queue that you are excited about and we can share?*

JL: There is still original six-member material that is going to come out. And there is some really good Warren Haynes/Derek Trucks last-incarnation material that we are working on right now. We're still covering all 45 years of the Allman Brothers Band, so stay tuned. These things take time, but patience is a virtue, and I think people will be very happy when this material is released. But to get *Syria Mosque* out is a great step and to rerelease *A&R* for such a worthy cause is what music is all about.

ALLMAN BROTHERS SELECTED DISCOGRAPHY

SELECTED VINYL LIVE ALBUMS

ABBRC

- 005 Fillmore East, February 1970 (2019) $175.00
- 00017 Fillmore West 1-31-71 (2020) $40.00
- ABBR00023 The Final Note (Painters Mill Music Fair Owings Mills, MD 10-17-71) (2020) $35.00
- ALB-LP-91110 American University Washington, D.C. 12/13/70 (2015) $75.00

ABC RADIO NETWORKS

- SGC 102 Super Groups In Concert Presents The Allman Brothers Band (1979) $150.00

BC TRANSCRIPTION SERVICES

- CN 2483 Stereo Pop Special-113 (1976) $300.00

CAPRICORN

- 2CP 0102 Eat a Peach (part live) (1972) $50.00
- 2CX 0177 Wipe the Windows, Check the Oil, Dollar Gas (1976) $50.00
- SD 2-802 At Fillmore East (1971) $75.00

DIR BROADCASTING

- King Biscuit Flower Hour The Anti-Crack Concert Part II $300.00
- King Biscuit Flower Hour (1980) $500.00

EPIC

- 88843043521 Selections From: Play All Night: Live At The Beacon Theatre 1992 (2014) $75.00
- 88985478191 Live At The Atlanta International Pop Festival July 3 & 5, 1970 (2018) $100.00
- FRM-48999 An Evening with the Allman Brothers Band: First Set (2000) $40.00
- MOVLP1516 An Evening with the Allman Brothers Band: 2nd Set (1995) $40.00

LET THEM EAT VINYL

- LETV058LP A&R Studios: New York, 26th August 1971 $200.00 (2012)

MERCURY

- B0024694-01 Live At Ludlow Garage 1970 (2016) $200.00

PARACHUTE

- PARA476LP The Lost Warehouse Tapes: New Orleans Broadcast, September 1971 (2021) $50.00

RADIO LOOPLOOP

- RLL 081 Syracuse University April 4, 1972 (2022) $40.00

WESTWOOD ONE

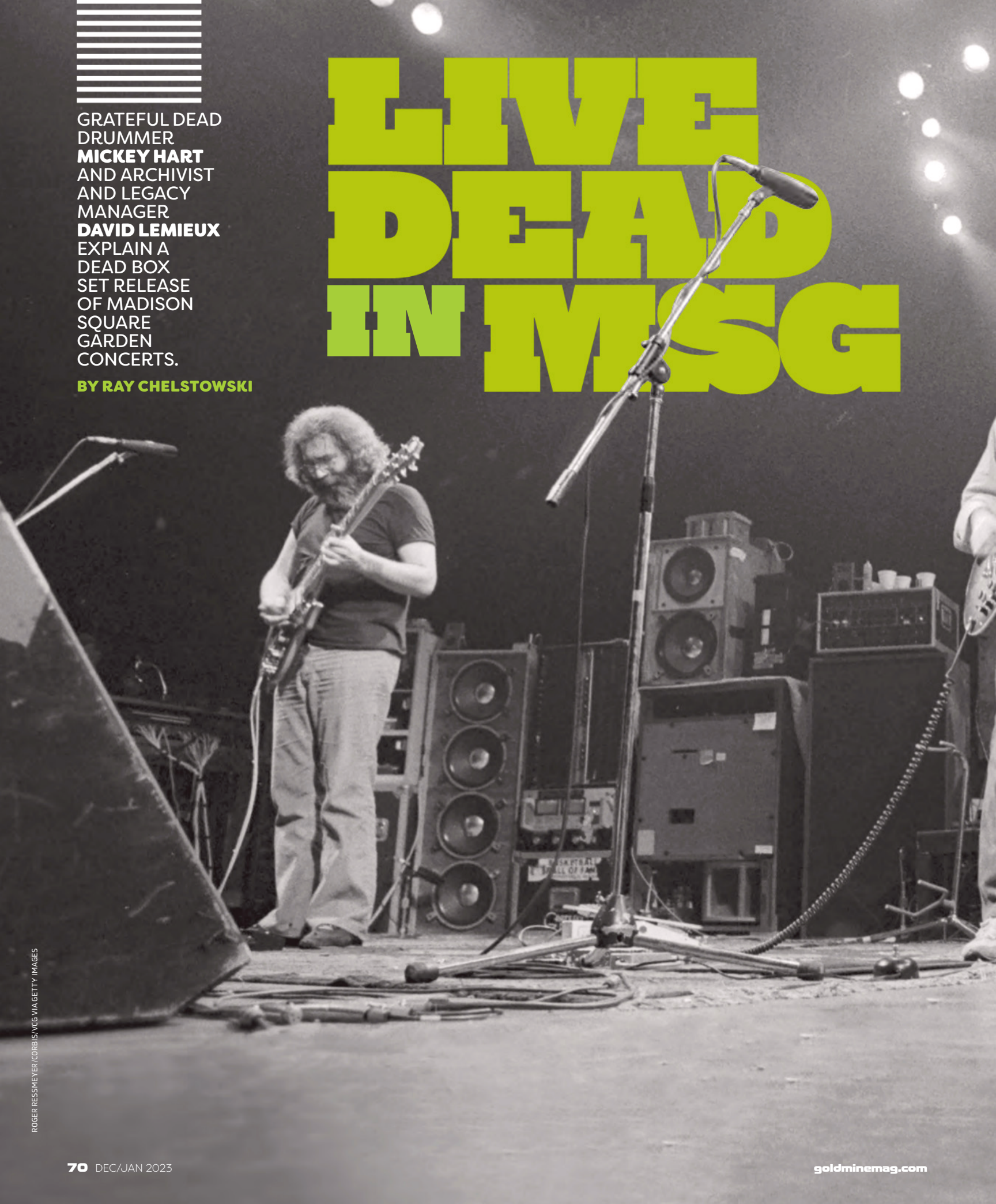
- 190-44 In Concert (1990) $75.00

Current market value for records in Near Mint condition

LIVE DEAD IN MSG

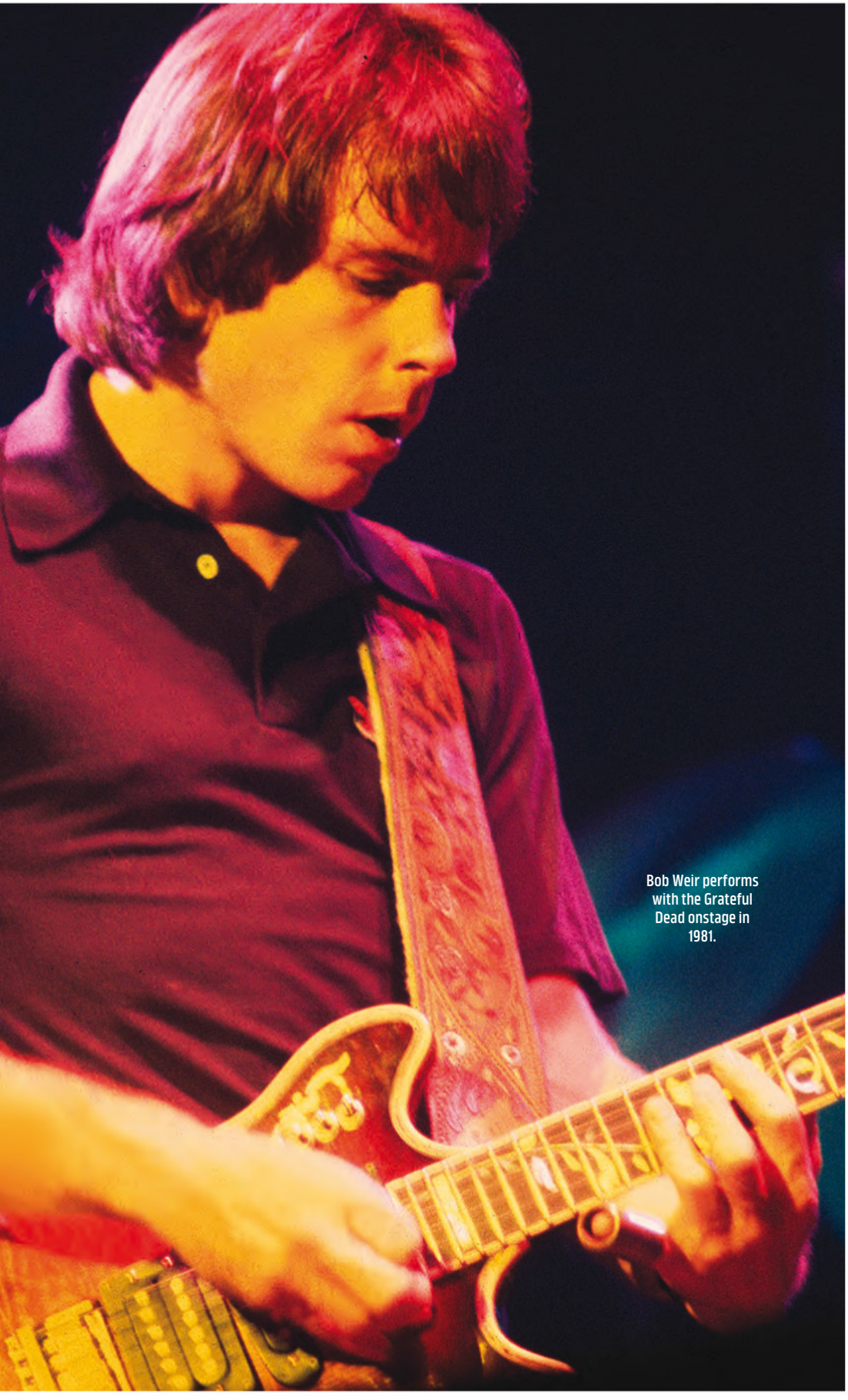
GRATEFUL DEAD DRUMMER **MICKEY HART** AND ARCHIVIST AND LEGACY MANAGER **DAVID LEMIEUX** EXPLAIN A DEAD BOX SET RELEASE OF MADISON SQUARE GARDEN CONCERTS.

BY RAY CHELSTOWSKI



ROGER RESSMEYER/CORBIS/VCG VIA GETTY IMAGES

Some things take time, and sometimes it's all worth the wait. This can be said again and again with the Grateful Dead. After 15 years together, Madison Square Garden, the world-famous New York City arena, finally became an East Coast home away from home for the Grateful Dead and a place where perhaps more than any other, real magic was captured night after night. The band would play there 52 times (once a record), and the arena's remarkable acoustics would allow New York metro fans to claim superiority over rival markets like Philadelphia and Boston, where venues were more designed for sports, the circus and rodeo shows than musical outings. That fidelity informed the Dead that there were no excuses for poor showings: You arrived to play, period.



Bob Weir performs with the Grateful Dead onstage in 1981.

PAUL NATKIN/GETTY IMAGES

That era began in the early 1980s and is now captured in a powerful new release called *In and Out of the Garden*. This 17-CD box set presents six previously unreleased shows recorded at Madison Square Garden on March 9 and 10, 1981; September 20 and 21, 1982; and October 11 and 12, 1983. *In and Out of the Garden* features newly restored and speed-corrected audio by Plangent Processes; it was mastered by Jeffrey Norman and produced for release by Grateful Dead archivist and legacy manager David Lemieux.

This collection represents an era of rebirth for the band. At the time of the recordings, the group consisted of singers-guitarists Jerry Garcia and Bobby Weir, bassist Phil Lesh, drummers Bill Kreutzmann and Mickey Hart, and keyboardist-singer Brent Mydland. This was a band transitioning from their *Go to Heaven* launch to what would be a fully fueled Mydland revival. With him, the Grateful Dead became a bona fide arena rock band.

In and Out of the Garden was aptly named after the line in "St. Stephen," which the band played live for the first time in four years at the October 11, 1983, MSG show and showcases a moment when the band performed most of the songs that would appear on 1987's *In the Dark*. The new collection includes performances of four songs from that album – "Touch of Grey," "Hell in a Bucket," "Throwing Stones" and "West L.A. Fadeaway" – plus the B-side "My Brother Esau."

The set comes in a custom box featuring new artwork by Dave Van Patten and detailed liner notes by music journalist David Fricke, who explores the band's connection to the Big Apple. In short, it may well be regarded as perhaps the most interesting and complete Grateful Dead offering to date.

Goldmine spoke with Mickey Hart and David Lemieux about why performing at Madison Square Garden is so important and why those recordings are so lasting. Along the way we learned more about the fans, the road to arriving in New York and why these shows deserve more than just another look or a casual spin. Instead, this is a box set fans will dive into deeply.

GOLDMINE: *This early 1980s era has long been considered one of the band's most under-appreciated live music periods. Why*

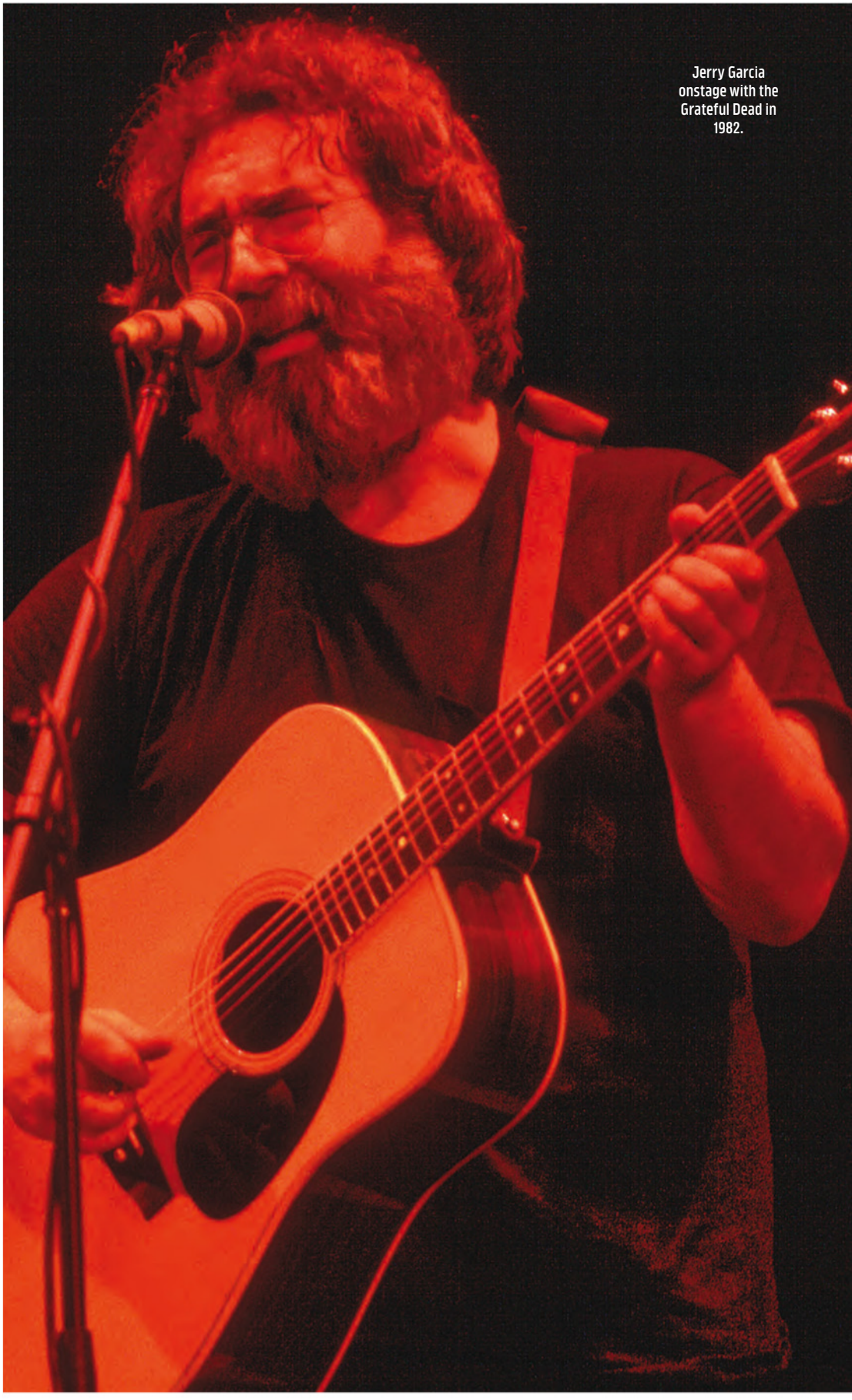
do you think that is and how does this box set shine a different light on these shows?

DAVID LEMIEUX: I use the phrase "the consistency of excellence." When you think of something like *Europe '72* or the spring tour of 1977, or even the fall of 1979, we're getting close to where virtually every show on the tour is exceptional. What I find in listening to the tapes is that once we get into the early and mid-1980s, the consistency might not be there night after night. But they delivered many top-notch, A-plus, Grateful Dead shows. A good example of this comes in the fall tour of 1984. This was maybe one of the most maligned years in Grateful Dead history, and yet they do a show like the Augusta, Maine, show on October 12th, and it becomes one of the most highly regarded shows of the 1980s. So while in general there may not be that consistency show to show, there are nights that they deliver upper echelon shows that should be in the cannon.

MICKEY HART: We've played Madison Square Garden so many times and have had many adventures there. It's been very fertile musical ground for us over the years, and I'm just so happy that we put them all together in one box set. I think that it's a brilliant idea.

GM: *I remember seeing Bob Weir and Jerry Garcia appear on* Late Night With David Letterman *during an MSG run in the 1980s. They weren't terribly happy with their performances and demonstrated remarkable humility in telling Dave that they could have done better.*

DL: It's interesting that you reference that story. That was when the Dead were on *Letterman* in 1987. Funny enough, I wrote about that exact story in the liner notes. I went to those two shows that Jerry is talking about, September 15th and 16th, the first two nights. On the 17th they did *Letterman* and then on the 18th, 19th and 20th they did the Garden again. We go back to the idea of consistency because the 18th show is considered one of their best of the 1980s. I remember specifically getting home from the first two shows. I was 16 years old, and I flew back to my home in Canada and watched *Letterman* that night. Dave asked Jerry, "You've got a five-night run at the Garden. How's it going?" And Jerry said, "Not bad, not bad." I was livid. Then I heard the show from the 18th and I had to agree with Jerry. There's



Jerry Garcia onstage with the Grateful Dead in 1982.

PAUL NATKIN/GETTY IMAGES

no comparison to that show from the 18th. But as you say there was a humility there, and they were very aware of the nights that were "pretty good" and the ones that were just great. That sense of self-awareness is one of the things that I have always appreciated about the Dead.

GM: *The Grateful Dead didn't make it to Madison Square Garden until they were 15 years into their career as a band. What took so long?*

MH: We weren't very popular in New York. People in New York are really intense. They're different than anyplace else. It took us a long time to get there. We were too weird at first. Hardly anyone would come. But until you get New York, you can't really get the world. New York City is the place. Madison Square Garden? If you do it there and you get them, then you've got them all. We knew that it was the center of the musical capital of the world. It took a long time for us to even suppose that we could even fill Madison Square Garden. We were a West Coast band that at first didn't travel very much. We would play what became the Fillmore East and Colgate, but they were small venues. We kept coming back, like head hunters and when we finally got enough heads we were ready.

DL: It took them 15 years to get to the Garden. Yes, they played Nassau Coliseum, but the Garden is its own thing. Other bands that the Dead came up with like Cream and Jimi Hendrix, they all played the Garden. The Dead was playing The Fillmore East, then The Felt Forum, then the Academy of Music, which became the Palladium. But even that only holds only five or six thousand people. Finally in 1979, halfway into their career, they start playing the Garden. I've always wondered what it must have felt like being a California band, then going to play the Garden. By 1983 they'd been playing there for five years in a row. Then from 1987, they played there virtually every year until 1994 and logged in 52 shows.

They played "St. Stephen" there in 1983. "Been here so long, he's got to calling it home" and that song sums up how they may have been starting to feel comfortable at the Garden. Then they went a few years without playing there, and between 1983 and 1987 did mostly Nassau shows. It's an interesting time for the Grateful Dead in New York City. They

The Grateful Dead in 1982 (L-R): Brent Mydland, Phil Lesh, Bill Kruetzmann, Bob Weir, Jerry Garcia and Mickey Hart.

ROGER RESSMEYER/CORBIS/VCG VIA GETTY IMAGES

definitely packed the placed, and I know Deadheads who saw all of the shows, and they said that the band made the Garden their home.

GM: *Many artists have remarked over the years about how good the acoustics are in the Garden. What is it specifically that sets the room apart?*

MH: The Garden was always "magic" to us. I remember walking into the Garden for the first time, looking around and thinking, "This place is so big!" Then after you play it a bunch of times, it kind of looks like a living room. The Garden is sprung on big springs. It's a room within a building. If you get the groove going really well, the stage begins to move back and forth, and I know that the audience feels it, too. So it's a resonate hall where the people can actually make the Garden sway. It swings back and forth and actually has a rhythm. So, when Billy and I hit our stride, everyone gets absolutely within our rhythm. At first we didn't know anything about this and were about to almost fall over. We had to strap everything down. It's not just a stage. It's alive. It's an organism, and that's what the Garden always felt like to me.

Once you have a week or so at the Garden, you can really play the room. You begin to understand the acoustics of it; what works, what doesn't work.

DL: I don't know. I only saw them at those 1987 shows. What I do remember is that I was sitting in a place at the venue that shouldn't have sounded very good, yet it did. I remember very well thinking, "My gosh! This sounds really good!" This was especially true during the quieter part of "Let It Grow." I remember hearing things that made it sound like I was listening to a studio record where I was able to hear things that I didn't expect to hear in such a big venue.

There's always been this comparison between the Garden and the Spectrum (in Philadelphia). They played both venues 50 times, and there was this East Coast rivalry between Philly and New York. Then you also have the Boston Garden, which was another rivalry venue. But the Garden in Boston had so many nooks and crannies and overhangs that trapped the sound, whereas Madison Square Garden has a nice open bowl.

GM: *The real standout on all of these*

recordings is Brent Mydland. He had only joined the band a few years earlier, but his playing is big, bold and confident.

DL: That's definitely true. But remember, at the end of the "Keith and Donna (Godchaux) era," the band was definitely selling arenas, and Keith's playing was more percussive. What I believe is that Brent's organ playing allowed every possible part of that arena to be filled with sound. He had such a big dense sound that allowed him to paint all of these great colors. To me, he is the person who allowed the Grateful Dead sound to become a bona fide arena rock band. The same is true when they played the big NFL stadiums.

GM: *Why did it take so long for this box set to come to market?*

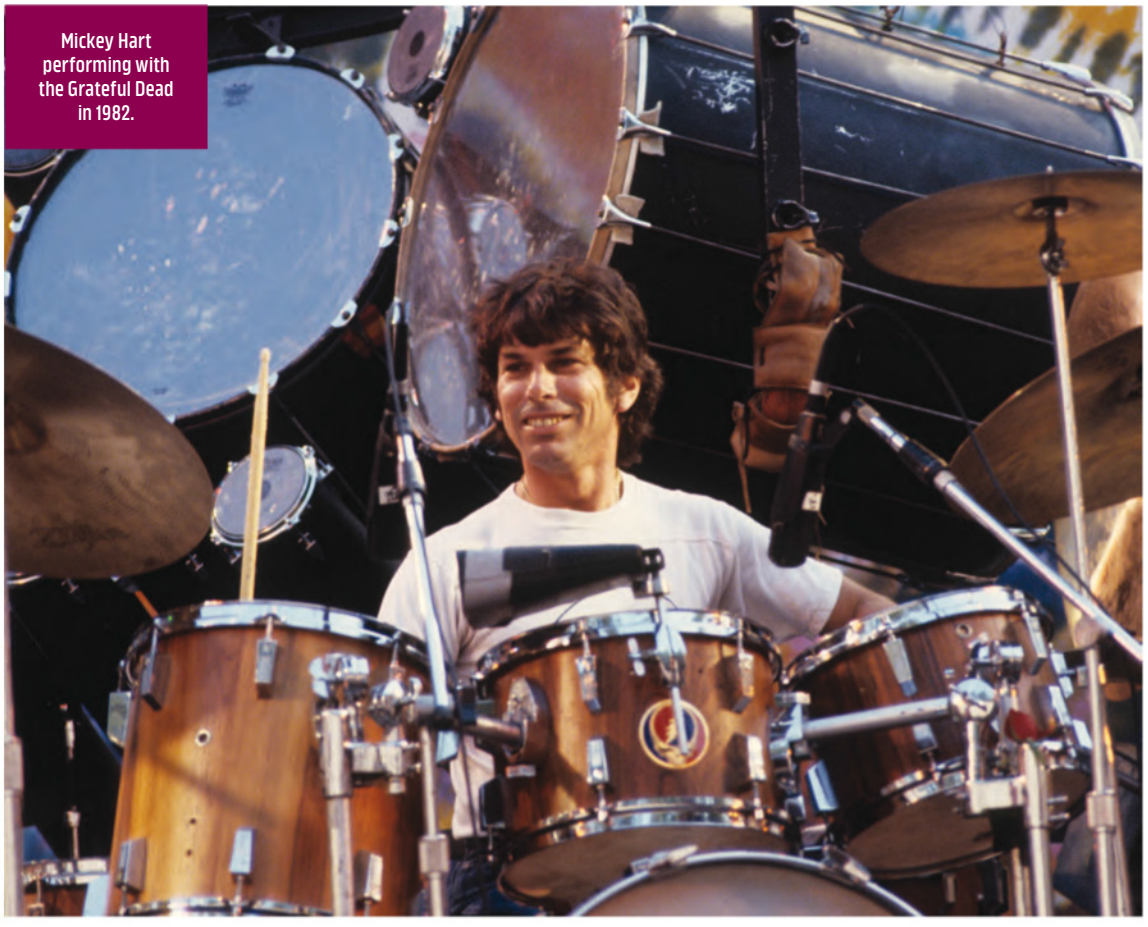
DL: We have never before selected music based on a venue. We typically go into a project with a theme. The closest to this MSG project is where we did the St. Louis box from 1971, 1972 and 1973. Then there's what we did with the Pacific Northwest, where we took six shows from three cities in two consecutive years. Now there are a few shows in this box that I always thought should come out. For a number of reasons I put them on hold. Things really got started with the March 9th show from 1981. It's the first show in this box set. I had always wanted to put that out as a "Dick's Picks" or a "Dave's Picks" release. But I also thought that the next night, the March 10th show, was also magnificent. So I thought we would save these two shows for a possible six-CD box set. The two fall shows from 1982 were the strongest shows from that tour. Then finally, the second show from the Garden on October 12, 1983, had also been one that I had my eyes and ears on as a possible release. So I had always had the hope and intention of doing a series of mini-boxes. Then in 2021 we started a discussion about this, and we had wanted to get away from doing something around the years we had just recently done and decided on doing something from the 1980s and the "Brent-era." This made all of the Garden shows start to come back to me. It's not like we have a list of future releases. Every project is given its own view, its own attention, and this gives us a lot of flexibility. We got halfway through the background and research on this and started to realize that these six shows were all very complimentary to each other and they're all excellent. They actually could each operate as "standalone"; they are that good.

GM: *The box set title references a lyric from the song "St. Stephen" and it just seems to fit this project perfectly.*

DL: Thank you. Once we get two or three months into production, someone invariably asks, "Hey, what are we going to call this thing?" This one just kind of jumped out, and it was perfect. I know a lot of people who were at these shows and still talk about that "St. Stephen" moment. We just felt like it was a great way to capture everything.

GM: *Dave Van Patten returns and provides artwork for this project that is remarkably creative and ambitious with so much to mine. How much direction do you provide when you assign the project?*

DL: In the early 1980s, there was a lot of graffiti and colors all over New York, and we wanted to try and capture "the weirdness" of the city. I didn't see anything in advance or have any idea of what he was going to deliver until when the final artwork arrived. I was shocked and think that this may be the most beautiful pieces to ever appear on a Grateful Dead project. The other thing about this piece of art as well is that you can spend a great deal of time looking at all of the details and the individual elements.



Mickey Hart performing with the Grateful Dead in 1982.

CLAYTON CALL/REDFERNS

GM: *It is fascinating to hear how many songs from 1987's* In the Dark *appear in these shows. Was it common for the Dead to test-drive new material to this degree before heading into the studio?*

DL: Whenever the Dead played new material, it was with the intent of making an album. They would do that for at least a year or two. When they introduced all of that new material in 1992 and 1993, they actually went into the studio to record the

In and Out of the Garden:
Madison Square Garden '81, '82, '83

17-CD Tracklist

Madison Square Garden (3/9/81)
"Feel Like a Stranger"
"Althea"
"C.C. Rider"
"Ramble On Rose"
"El Paso"
"Deep Elem Blues"
"Beat It On Down the Line"
"Bird Song"
"New Minglewood Blues"
"China Cat Sunflower"
"I Know You Rider"
"Samson and Delilah"
"Ship of Fools"
"Estimated Prophet"
"Uncle John's Band"
Drums
Space
"The Other One"
"Stella Blue"
"Good Lovin'"
"U.S. Blues"

Madison Square Garden (3/10/81)
"Mississippi Half-Step Uptown Toodeloo"
"Franklin's Tower"
"Me and My Uncle"
"It Must Have Been the Roses"
"Little Red Rooster"
"Don't Ease Me In"
"Lazy Lightning"
"Supplication"
"Brown-Eyed Women"
"Looks Like Rain"
"Deal"
"Scarlet Begonias"
"Fire On the Mountain"
"Lost Sailor"
"Saint Of Circumstance"
Jam
Drums
Space
"The Wheel"
"China Doll"
"Truckin'"
"Sugar Magnolia"
"(I Can't Get No) Satisfaction"
"Brokedown Palace"

Madison Square Garden (9/20/82)
"Shakedown Street"
"New Minglewood Blues"
"Candyman"
"El Paso"
"Dupree's Diamond Blues"
"It's All Over Now"
"Never Trust a Woman"
"Row Jimmy"
"Throwing Stones"
"Keep Your Day Job"
"Scarlet Begonias"
"Fire On the Mountain"
"Man Smart (Woman Smarter)"
"Terrapin Station"
Drums
Space
Spanish Jam
"Truckin'"
"The Other One"
"Stella Blue"
"Sugar Magnolia"
"Touch of Grey"

Madison Square Garden (9/21/82)
"Playing In The Band"
"Crazy Fingers"
"Me and My Uncle"
"Big River"
"West L.A. Fadeaway"
"Beat It On Down the Line"
"Loser"
"Looks Like Rain"
"China Cat Sunflower"
"I Know You Rider"
"Touch of Grey"
"Samson And Delilah"
"High Time"
"Estimated Prophet"
"He's Gone"
Drums
Space
"Throwing Stones"
"Not Fade Away"
"Black Peter"
"Good Lovin'"
"U.S. Blues"

Madison Square Garden (10/11/83)
"Wang Dang Doodle"
"Jack Straw"
"Loser"
"Me and My Uncle"
"Mexicali Blues"
"Bird Song"
"Hell In a Bucket"
"Keep Your Day Job"
"China Cat Sunflower"
"I Know You Rider"
"I Need a Miracle"
"Bertha"
Jam
"China Doll"
Drums
Space
"St. Stephen"
"Throwing Stones"
"Touch of Grey"
"Johnny B. Goode"

Madison Square Garden (10/12/83)
"Cold Rain and Snow"
"New Minglewood Blues"
"Ramble On Rose"
"My Brother Esau"
"It Must Have Been the Roses"
"Cassidy"
"Cumberland Blues"
"Looks Like Rain"
"Might As Well"
"Help On the Way"
"Slipknot!"
"Franklin's Tower"
"Man Smart (Woman Smarter)"
"He's Gone"
Drums
Space
"Truckin'"
"Black Peter"
"Not Fade Away"
"Revolution"

The Greatest Grateful Dead Shows Ever Recorded

ED PERLSTEIN/REDFERNS/GETTY IMAGES

PICKED BY DAVID LEMIEUX

Cornell, 5/8/77
If there is one show in the Grateful Dead's 2,300-plus concert history that is near-unanimously considered the best, it is Cornell '77. On a tour that featured exceptional shows virtually every night, Cornell stands out as the best.

Sunshine Daydream, 8/27/72
On a very hot late-summer day in Oregon, the Grateful Dead perform a unique, three-set show filled with definitive versions of many songs. Recorded to 16-track tape by the same crew that recorded *Europe '72*, the Dead's official releases sound remarkably crystal clear.

Spring 1990 box sets (both!)
In a late-career peak, the Grateful Dead's spring tour of 1990 is filled with inspired playing, and several bona fide classics of the Dead's many archival releases. The Branford show, aka 3/29/90 at Nassau Coliseum, is the most famous of the tour, but every night featured something special. Released as two box sets, plus a couple of other CD releases, the tour was recorded to 24-track analog tape and sounds magnificent.

Harpur College, 5/2/70
The cornerstone of many tape collections, Harpur College '70 is an exceptional, exciting and quite perfect Grateful Dead performance. Released as *Dick's Picks Vol. 8*, the show features a full acoustic set, and some of the most intense electric Grateful Dead you'll ever hear.

Warlocks Hampton, 1989
In the fall of 1989, the Grateful Dead played two stealth shows at the Hampton Coliseum, billed as Formerly The Warlocks. With the hype that surrounded the billing, the music that followed surpassed any expectations the show-goers had. The shows featured the return of "Dark Star," "Help on the Way," "Slipknot!" and "Attics of My Life," as well as "Death Don't Have No Mercy," which had returned the previous week.

July 1978 box set
Five shows from the summer of 1978 are the feature here, each of which reveals of a consistency of excellence that wasn't always present in 1978. Each show could have been released on its own, but packaged together, this box is 14 CDs of some of the highest-energy late 1970s Dead you'll ever hear, culminating in the famous 7/8/78 Red Rocks show.

MSG '81, '82, '83
The Grateful Dead's first foray into an early 1980s box set, the MSG box reveals the heights to which the Grateful Dead could hit in the early Brent Mydland period. Before the Dead hit their massive *In the Dark* success, they were still a bit under the radar, but able to easily sell out Madison Square Garden, consistently playing shows like this that kept people coming to the shows.

June 1976 box set
Five nights on the Dead's comeback tour in June 1976 found the band playing small theaters with a scaled-back sound system. Gone was the Wall of Sound, and back was Mickey Hart, and many new additions to the repertoire as well as the return of some classics. This is a renewed, refreshed, reinvented Grateful Dead playing some remarkably complex music after nearly two years off the road.

Closing of Winterland, 12/31/78
One of the most famous shows in the Dead's long performing career, the band closed out their home court with a show for the ages. Starting at midnight and playing until the sun came up, the Grateful Dead said goodbye to a venue that meant so much to them, their fans and the city of San Francisco. Recorded to 24-track analog tape, this is a huge, proper live album filled with some of the Dead's most confident playing.

Fillmore West 1969 The Complete Recordings, 2/27 - 3/2/69
Do you like *Live/Dead*? If you do, how about 10 CDs of equally hot, powerful, primal Grateful Dead? This was the band's first comprehensive live box set, mixed from the master 16-track analog tapes and including every note recorded.

ED PERLSTEIN/REDFERNS/GETTY IMAGES

(Top) The Grateful Dead perform at Winterland on December 31, 1978 in San Francisco, California.

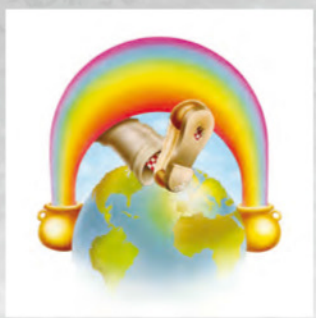
(Above) Marquee on New Year's Eve 1978 for the final shows at Winterland with the Grateful Dead and the Blues Brothers in San Francisco, California.

next record. Now of course, that never happened. But there are recordings of very good quality of those sessions. Now with *In the Dark*, interestingly, in 1984, the band went into Fantasy Studios in Berkeley and recorded the entire album. They just weren't happy with it. There is a whole section of multi-tracks in the vault of this material from 1984. It's all there except for "Tons of Steel," which came in 1985, and "Push Comes to Shove" and "Black Muddy River." "Touch of Grey" starts out as very peppy and fast, and by 1983, you hear the version we all came to know and love in 1987. In this case the test drive actually took five years. As an archivist, I find it fascinating to watch these songs evolve in a live setting.

GM: *You used the speed-corrected audio Plangent process in readying these tapes for release. Was there a good amount of work that needed to be done to bring these tapes to a fidelity that was fit for your standards?*
DL: Yes, there was. There was a bit of a vocal phase issue on two shows from 1981. It wasn't insurmountable or something that would prevent this from being released. But it was fixed through Plangent and made the tapes infinitely more listenable. They were very well-recorded PA tapes by Dan Healy. For the 1983 shows, we actually had the option of using the cassette masters or the digital Beta tapes. They started recording on digital tapes around the time of the New Year's show in 1982. So by 1983, Healy was recording on both formats. We ended up using the cassettes because they just sound a lot more robust. It's the same mix and feed, and that's the kind of decision that Jeffrey (Norman) makes.

GM: *You and Jeffrey Norman have worked together on these release projects for over 20 years. What has been the secret to your ongoing success?*
DL: Jeffrey and I have worked incredibly well together for a long time. Part of that is because we have a huge amount of respect for each other, and we're always on the same page. He comes to the project first as an engineer with a great appreciation for the Dead's music, where I come to it first from the Deadhead world, with just enough knowledge of sound. Most importantly, we both take this responsibility very seriously as it relates to the Grateful Dead's legacy. We also have a lot of fun.

THE GRATEFUL DEAD SELECTED DISCOGRAPHY



SELECTED VINYL LIVE ALBUMS

ARISTA

- A2L 8606 Dead Set (1981) $60.00
- A2L8604 Reckoning (1981) $150.00
- AL3-8634 Without A Net (1990) $300.00

BROOKVALE RECORDS

- BRK 219 Dick's Picks volume 1 (2012) $400.00
- BRK 220 Dick's Picks volume 2 (2012) $300.00
- BRK 221 Dick's Picks volume 3 (2013) $500.00
- BRK 222 Dick's Picks volume 4 (2013) $500.00
- BRK 226 Dick's Picks volume 5 (2013) $400.00
- BRK 227 Dick's Picks volume 6 (2015) $500.00
- BRK 282 Dick's Picks volume 8 (2018) $500.00

COLUMBIA

- OC 45056 Dylan & the Dead (1989) $40.00

DIR BROADCASTING

- 320 King Biscuit Flower Hour $300.00
- 2-21-88 Concerts That Rock the World Volume 1 $100.00

GRATEFUL DEAD

- GD-LA620-J2/GD-104 Steal Your Face (1976) $75.00

RHINO

- 603497864379 Fillmore West 1969: February 27th (2018) $200.00
- R1 532371 Winterland May 30, 1971 (2012) $250.00
- R1 541159 Hampton 79 (2013) $150.00
- R1 557480 Cornell 5/8/77 (2017) $800.00
- R1 566224 Portland Memorial Coliseum, Portland, OR, 5/19/74 (2018) $150.00
- R1 573385 Playing in the Band, Seattle, Washington, 5/21/74 (2018) $100.00
- R1 585396 The Warfield, San Francisco, California, October 9 & 10, 1980 (2018) $80.00
- R1 587666 Saint of Circumstance (2019) $100.00
- R1 590745 Fillmore West 1969: March 1st (2022) $100.00
- R1 596008 Ready or Not (2019) $50.00
- R1 654081 Fox Theatre, St. Louis, MO, 12-10-71 (2021) $130.00
- R1 677183 Lyceum '72: The Complete Recordings (2022) $750.00
- R1-530643 Dark Star (2012) $150.00
- R1-536031 Sunshine Daydream (2013) $750.00
- R1-537164 Family Dog at the Great Highway, San Francisco, April 18 1970 (2013) $250.00
- R1-545049 Houston Texas 11-18-1972 (2014) $150.00
- R1-552660 Shrine Exposition Hall, Los Angeles, CA 11/10/1967 (2016) $130.00
- R1-553449 Capitol Theatre, Passaic, NJ, 4/25/77 (2016) $250.00
- R1-557457 July 29 1966, P.N.E. Garden Aud., Vancouver Canada (2017) $150.00
- R1-607336 Buffalo 5/9/77 (2020) $200.00
- R2 529201 Dave's Picks volume 1 (2022) $200.00
- RI-544279 Wake Up To Find Out (2014) $250.00

WARNER BROTHERS

- 2WS 1935 Grateful Dead (1971) $80.00
- 2WS1830 Live/Dead (1969) $100.00
- 3WX 2668 Europe '72 (1972) $130.00

Current market value for records in Near Mint condition

The following excerpt is taken from the Gillian G. Gaar book, Elton John at 75*, published by Quarto.*

CHAPTER 17:

"THEY'LL NEVER KILL THE THRILLS WE GOT"

"CROCODILE ROCK"

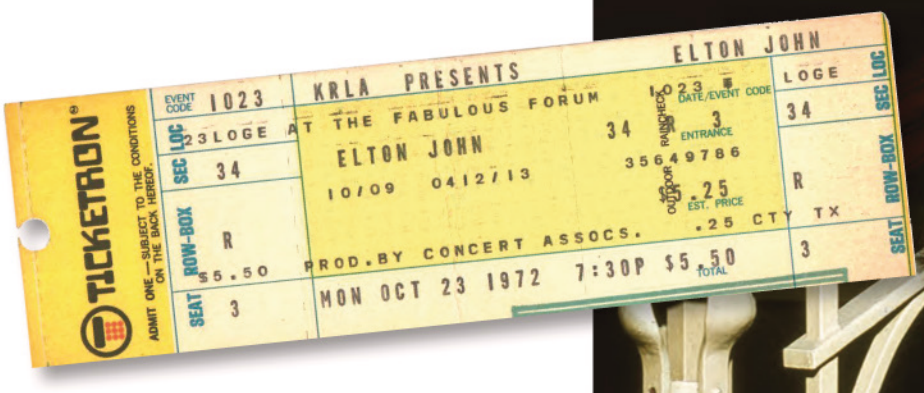
NOVEMBER 4, 1972
(UK RELEASE)

NOVEMBER 20, 1972
(US RELEASE)

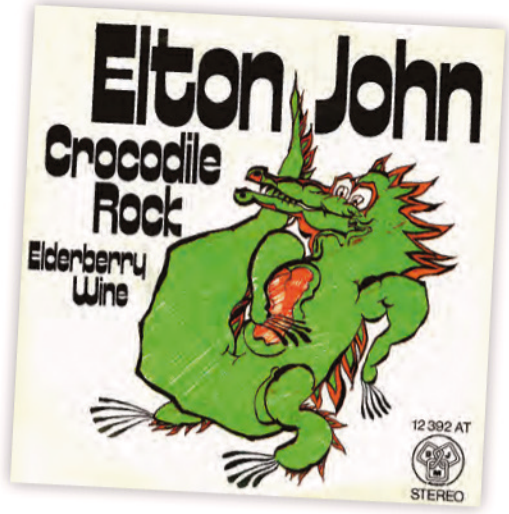
It's a song Elton himself referred to as "disposable pop." But it's also the song that became his first number-one single.

"Crocodile Rock" was written as something of a lark, a fond look back at the songwriters' youth, when they were discovering the allure of rock 'n' roll. Against a backdrop of pounding piano and Farfisa organ, the singer recounts the bliss of dancing to the song with his sweetheart, Susie.

MICHAEL PUTLAND/GETTY IMAGES)



Elton John in 1972, and (at left) performing at Portsmouth Guildhall, August 26, 1972.



Had that been the extent of the narrative—happiness forever after, dancing to the "Crocodile Rock"—the song would indeed be little more than a trifle. But Bernie's lyric gives it a bittersweet twist, as the young lovers grow up and Susie moves on to new music, leaving the narrator with nothing but his memories.

It's the poignancy that gives the song its emotional resonance, and likely played a role in its longevity. The first single released from *Don't Shoot Me, I'm Only the Piano Player*, it topped the US charts for three weeks, gave Elton his first gold single, and reached #5 in the UK. And it quickly became a mainstay of Elton's live act, guaranteed to get the audience on their feet, singing along.

With a sound that Elton saw as a send-up of early-60s pop, and its references to Chevys, blue jeans, and "Rock Around the Clock," it also foreshadowed the 50s/60s nostalgia wave of the 1970s that encompassed such retro-themed entertainments as the film American Graffiti, Ringo Starr's cover of Johnny Burnette's "You're Sixteen," and the television series Happy Days.

"I wanted it to be a tribute to all those people I used to go and see as a kid," Elton told *Beat Instrumental* at the time. "That's why I used the Del Shannon–type vocals and that bit from Pat Boone's 'Speedy Gonzales.'" It was a reference that would cost him, as "Speedy Gonzales" songwriter Buddy Kaye filed suit, alleging that the falsetto "la-la-la" section in "Crocodile Rock" emulated Kaye's song too closely. The suit was settled out of court.

Although it's remained one of Elton's most popular songs, it's not one he has a lot of fondness for. "It was written as a kind of a joke, like a pastiche," he told the *Mirror* in 2021. Being the consummate entertainer, he had no problem giving his audience what they wanted, and if they wanted to hear "Crocodile Rock," he'd play it for them. But once his touring days were over, he looked forward to never having to perform it again, telling the *Mirror*, "The last time I have to sing 'Crocodile Rock' I will probably throw a party."

And we really thought the "Crocodile Rock" would last.

GEORGE WILKES/HULTON ARCHIVE/GETTY IMAGES

Animals 2018 remix photo by Rupert Truman and Aubrey Powell of Hipgnosis.

Demystifying Pink Floyd's *Animals*

BY BILL KOPP

Original album cover, 1977.

On the occasion of *Animals*' remix/reissue, *Goldmine* took the opportunity to chat with drummer Nick Mason — the only musician to have played on every single Pink Floyd release since their founding in the mid-1960s — about the band's 1977 album. Mason fielded a wide variety of questions, and in the process helped debunk some long-held misconceptions about the band's 10th studio release.

Thematic Unity

Two songs that would serve as centerpieces of *Animals* were existing works that Pink Floyd had been playing live for some time. "Raving and Drooling" and "You Gotta Be Crazy" both figured into the band's set list on their tours in support of 1975's *Wish You Were Here*. And by the time *Animals* was completed, those lengthy tracks had been refashioned into "Sheep" and "Dogs," respectively. Joined by a new tune, "Pigs (Three Different Ones)," they would function as the narrative core of bassist Roger Waters' *Animal Farm*-inspired conceptual work. But as Mason explains, when sessions for the album first got underway, there was not yet an underlying theme to the project.

"There was no sense of trying to assemble an album so much as collecting songs or ideas for songs that would work in their own right," he recalls. The band was halfway through the project before a concept came about (or was shared by lyricist Waters). "Once there were two or three songs, then Roger particularly would look at a way of working them together and perhaps bring in an extra song to complete the set, almost," Mason says. "In that respect it was not like *The Wall* at all, which really came as a complete package."

Shift in Balance

When founder and band leader Syd Barrett drifted off into the ether in 1968, guitarist David Gilmour took his place. From that point onward through the making of *The Dark Side of the Moon* (and to a lesser extent, its follow-up *Wish You Were Here*), Pink Floyd functioned as something of a democracy. Each of the four members — Gilmour, Waters, keyboardist Richard Wright and drummer Mason — held their own, all contributing creatively to the band's music.

By the time of *The Wall* in 1979, the balance had shifted radically. Waters was in full command; Wright would be fired from the group (he was a hired musician on the live dates in support of *The Wall*), and while both Gilmour and Mason contributed in significant ways, both internally and outwardly Pink Floyd were now Waters' creative vehicle.

PINK FLOYD MUSIC LTD

The accepted thinking is that Waters had in fact assumed command as early as the sessions for *Animals*. (In a blog post ahead of *Animals*' reissue, Waters refers to that time as "When I was still in charge.") But although the events transpired more than 45 years ago, Mason takes issue with that characterization.

"That's not really how I review it now," he says. "I think in hindsight, one could say, yeah, that was starting to happen. But I think at the time we probably were (still) at the stage of working together." In fact, Mason characterizes the *Animals* sessions at Britannia Row as largely free from internal tension.

"Funnily enough, I think it was all a rather sort of cheerful period," he says. "We're always seen as being at war with each other permanently, but actually, it was great." Part of that came from the fact that the group were working on their own turf, in their own studio. "We were surrounded by friends and family, almost," he explains. "Roger's house was walking distance from it, and I'd have been a bike ride away from it if I rode a bike, but I don't."

Mason recalls the *Animals* sessions as having "a great atmosphere." The focus was on creating a leisurely vibe. "It really was a situation where you could go off and play snooker," he says with a chuckle. "Roger had not spent that much time specifying the tape recorders, but he *did* spend time on getting a snooker table."

The Legend of Snowy White

When *Animals* was released in 1977, it would be available in three formats: vinyl LP, cassette and 8-track tape. On the 8-track release, the two versions of "Pigs on the Wing" — a plaintive ballad featuring Waters on voice and acoustic guitar — were combined into a single track. On the standard LP and cassette (and on all subsequent CD and digital releases), the separate tracks book-end the album. Odder still is that on the 8-track version, the segments are joined together by an elsewhere-unheard linking passage, featuring an electric guitar solo. And for the only time on a Pink Floyd recording up to that point, the solo wasn't performed by a group member. Instead it featured the guitar work of Terence "Snowy" White, a session player soon to serve as second guitarist on Pink Floyd's In the Flesh Tour in support of *Animals*.

Any hope of solving the mystery of how that all happened won't find resolution with Mason. He wracks his brain when the subject is raised. "I can't remember!" Mason says with a laugh. "That's a really difficult one." He is confident, though, when he explains how it did *not* happen. "I don't remember Dave having a sulk and saying, 'Well, I'm not doing it!' " he asserts. "That would have been one thing, but I don't think it was that. It was almost certainly (that) it seemed like a nice idea to get Snowy involved."

An Alleged Answer to Punk

If only because it was released in 1977, Pink Floyd's *Animals* is often hailed as the group's answer (or reaction) to the burgeoning punk rock scene. Though he doesn't dismiss the notion out of hand, Mason isn't so sure about all that.

He allows that there's some validity to the idea but suggests that any connection to punk wouldn't have been deliberate on the part of Pink Floyd. "We probably would be affected by the punk issue," he concedes, "even though we never discussed it."

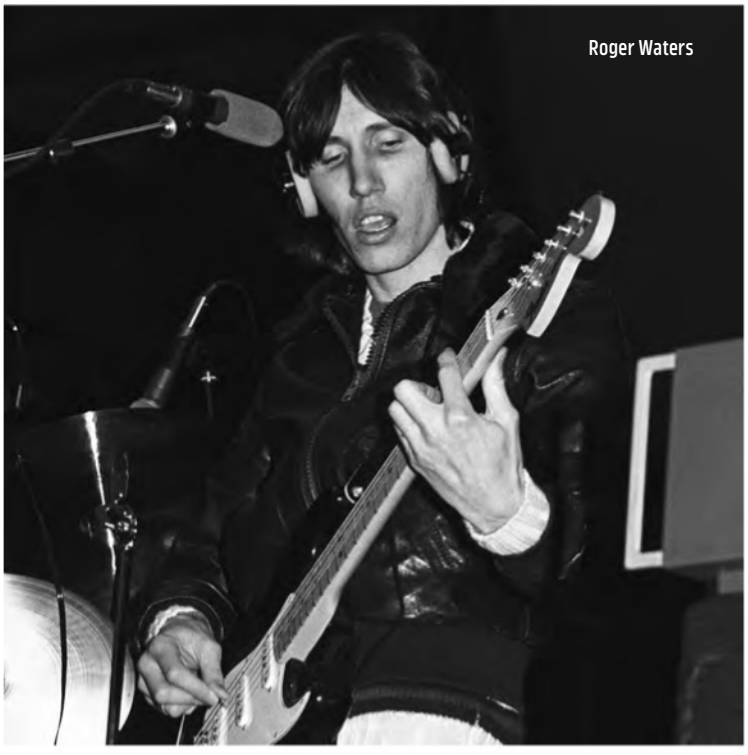
Mason admits that progressive rock — a movement of which his band is often considered a part — tended toward pretentiousness in the middle-to-late 1970s. "I think that Carl (Palmer, drummer for ELP) had a special Indian rug made that was full of spells," he says with a laugh. "Everything had become more and more sort of pompous and extreme." Mason adds that in light of rockers taking themselves too seriously, "hopefully (punk) did have some effect from that point of view."

Producing The Damned

But there really is a connection between

[CONTINUED ON PAGE 90]

Nick Mason



Roger Waters

AUBREY POWELL / PINK FLOYD MUSIC LTD

AUBREY POWELL / PINK FLOYD MUSIC LTD

REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

PAUL McCARTNEY
McCARTNEY I II III

UMe/Capitol (LP Set)

★★★½

The *McCartney I II III* box set collects the legendary songsmith's three solo records (from 1970, 1980 and 2020, respectively) and houses them in a hardcover slipcase featuring simple, austere artwork. It is available in three formats: limited-edition 180-gram color vinyl (clear, white and cream), 180-gram black vinyl and CD. Each iteration of the box includes three photo prints with brief notes from Paul McCartney about each album.

Those are the facts, but there is also an important question that looms: Is *McCartney I II III* a necessary addition to the collection of anything other than a hardcore McCartney/Beatles fan?

The answer: yes and no.

Consider these numbers: A quick check of the Discogs website shows that there are a whopping 228 different versions of the *McCartney* album that have been released in various formats since 1970, and 138 versions of *McCartney II*. And even though *McCartney III* was just released in 2020, there are still 49 versions of it floating around, mainly due to its vinyl release in pretty much every color of the rainbow. *McCartney* and *McCartney II* were both also released as part of the *Paul McCartney Archive Collection* in 2011, and on colored and black vinyl in 2017. *McCartney* also saw release in a half-speed master vinyl version in 2020, and *McCartney II* was reissued digitally in a "Mastered for iTunes" deluxe edition (with bonus tracks) in 2014.

Judging by the above statistics, it's safe to say that any self-respecting McCartney devotee probably already has this music as part of their collection. So why put it out yet again when there has not been an Archive Collection release since *Flaming Pie* in mid-2020? That's probably a question for McCartney's people, but a solid guess would be that *McCartney I II III* is geared toward younger record buyers who have been exposed to Macca's music relatively recently. If that is the case, those millennial punters who pick up the box will thrill to the homespun charms of *McCartney* (and two of the man's best-ever solo tracks, "Maybe I'm Amazed" and "Every Night") and the synthesized strangeness of *McCartney II* (a live take of the jaunty "Coming Up" was the hit, but the haunting "Waterfalls" and "One of These Days" may be even better tunes).

The three photo prints included with the box are nice, but nothing terribly special; in the *McCartney II* photo, the subject looks as if he might be stifling a yawn. The single-paragraph album introductions on the flip side of the photos reveal nothing that most McCartney buffs wouldn't already know: *McCartney* was recorded in his living room; he had some fun experimenting with synths on *McCartney II*; and the bulk of *McCartney III* was recorded during the early stages of the pandemic. A bit more "meat" here would have been welcomed.

While the release of *McCartney I II III* probably raises more questions than it answers, it's still a relatively inoffensive way to collect all of Paul McCartney's one-man-band efforts under one umbrella. Now about those Archive Collections of *Back to the Egg* and *London Town*...

— John M. Borack

ABBA
ABBA GOLD

Polar/Universal (2-LP)

★★★★★

All killer, no filler.

That's really the only way you can describe *Abba Gold*, one of the best-selling greatest hits collections in history (32 million sales worldwide and climbing). The 19 songs encompass a range of upbeat pop ("Waterloo," "Take a Chance on Me"), heart wrenching ballads ("The Winner Takes It All," "Chiquitita"), ersatz folk ("Fernando") and songs that will inevitably send you to the dance floor ("Dancing Queen," "Gimme! Gimme! Gimme!" and "Voulez Vous"). In a word? Irresistible.

Abba's enjoying a resurgence now, thanks to the success of their most recent album, last year's *Voyage*, as well as the virtual concert *Abba Voyage*, currently running in London. The recent *CD Album Box Set* packaged the band's studio albums in one box, and now it's time for the greatest hits set to get a little burnishing. Hence these new reissues to celebrate the 30th anniversary of *Abba Gold*: a 2-LP picture disc edition on heavyweight vinyl, and a gold cassette edition. Gold vinyl and a black cassette edition are also available, along with 30th anniversary merchandise.

The track listing uses what's called the "Standard" edition (the original Australian edition had three different songs). But most people buying these releases likely won't play them; they're probably of greater interest to collectors, who undoubtedly will own at least one edition of *Abba Gold* already.

— Gillian G. Gaar

DWIGHT TWILLEY
WILD DOGS

Iconoclassic (CD)

★★★★

Issued for the first time ever on CD, 1986's *Wild Dogs* is very much akin to a "lost album" from Tulsa-born power-pop icon Dwight Twilley. Record label shenanigans (including an alleged payola scandal followed by a severe lack of promotion) torpedoed any chance of commercial success for the album upon its initial release, which was unfortunate for two reasons: *Wild Dogs* arrived on the heels of Twilley's highest charting LP, 1984's *Jungle*, and it was a very solid collection of songs. Sadly, it would also turn out to be his major label swan song. (Oddly, the reissue's liner notes mistakenly mention that none of Twilley's albums contained a "career breakthrough hit" until the song "Girls" from *Jungle* hit No. 16. Twilley's classic debut, *Sincerely*, released in 1976, also spawned a No. 16 hit with Twilley's signature song, "I'm on Fire.")

Produced by Val Garay (James Taylor, Linda Ronstadt, Kim Carnes), *Wild Dogs* features some heavy hitters helping to paint the musical backdrop: guitarist Waddy Wachtel, drummer Craig Krampf and bassist Jerry Scheff are among those contributing, along with Susan Cowsill on vocals and longtime Twilley sidekick Bill Pitcock IV on guitar. Garay conjures up a warm, radio-friendly vibe on some of Twilley's best-ever songs, such as "Sexual," "Secret Place" and "You Don't Care" (which includes the classic lyric, "You'll be nice, you'll be nice, you'll be so damn disgustingly nice"), but a few distressingly dated '80s production touches also litter the landscape. "Baby Girl," for example, is marked with some terribly overheated synthesizer squawks, while the otherwise gorgeous and heart-wrenching "Shooting Stars" (with a sweet background vocal by Twilley's former musical partner, Phil Seymour) is marred ever so slightly by some intrusive, booming electronic drum fills.

On the whole, though, *Wild Dogs* is a fine effort, and the reissue is bolstered by the inclusion of nine bonus tracks — the bulk of which are the original demos for the album — and Twilley's personal reminiscences and track-by-track look at the record. As he says in the notes, "I'm really pleased that *Wild Dogs* is finally seeing a bona fide official release after all these years and having the happy ending it deserves."

— John M. Borack

EMERSON, LAKE & PALMER
SINGLES

BMG (12-Single Box Set)

★★★★

"Singles band" is probably not the first thing that comes to mind when describing Emerson, Lake & Palmer. The iconic progressive-rock trio was probably best known for lengthy epics ("Tarkus," anyone?), orchestral ambitions, and the superlative musicianship of Keith Emerson (keyboards), Greg Lake (bass/guitar/vocals) and Carl Palmer (drums). If there ever was an "album band," it was ELP. This trio always went big — could their music be contained on 45 RPM records?

Turns out, it could — at least as evidenced by this impressive new box set, released in celebration of ELP's 50th anniversary. It collects 12 singles issued by the band during their existence, drawing from the 1970 eponymous debut through the band's 1992 reunion album, *Black Moon*.

BMG did a beautiful job in assembling this set, which features authentic reproductions of the original sleeves for each single, along with a detailed booklet and even companion art cards. Sound-wise, it's pristine, with all tracks remastered by Andy Pearce for maximum fidelity.

Overall, the tracks presented here don't differ from the versions on the original albums, but one notable variation is the remixed, edited version of "Fanfare for the Common Man." And some of the A/B pairings are interesting, such as single four, which combines *Brain Salad Surgery* classic "Jerusalem" with the *Works Volume 2* instrumental oddity "When the Apple Blossoms Bloom in the Windmills of Your Mind I'll Be Your Valentine."

Even the much-maligned *Love Beach*, the 1978 LP that ended the band's original run, gets some love here on disc 10, which features that album's adventurous instrumental "Canario" backed by the more conventional track "All I Want Is You." The two final 45s spotlight *Black Moon* tracks, with disc 11 offering a single edit of the title track backed by the full album version, and disc 12 combining the moving ballad "Affairs of the Heart" with "Better Days," a fine album track.

This set won't be revelatory to ELP fans who have the original albums in their collections, but that's not the point. It's a scrumptious set, gorgeously executed, that presents a little-known side of ELP in a lavish way that's sure to appeal to the band's many devoted fans. The superb re-creations of the covers and original labels, along with the magnificent sound quality — and sheer collectability of it all — ensure that this will be on the gift lists of many ELP fans this holiday season.

— Howard Whitman

GRAHAM PARKER
ANOTHER GREY AREA

Iconoclassic (CD)

★★★★

Even though it's been reissued on a few prior occasions, this new 40th anniversary version of Graham Parker's first post-Rumour release is the one to have. *Anoth-*

er Grey Area has been expanded and remastered, with the CD containing five bonus tracks and excising the frenetic "Mercury Poisoning," an ill-fitting tune that had appeared on previous reissues as a bonus cut.

AGA eschewed the rough-and-tumble pub-rock sound Parker had proffered with the Rumour on a succession of critically lauded records in favor of a smoother, glossier finish, buffed to a radio-ready sheen by co-producer Jack Douglas. Utilizing some of the same musicians who had worked with Douglas on John Lennon and Yoko Ono's similarly pristine-sounding *Double Fantasy*, tracks such as the wonderfully evocative single "Temporary Beauty," "Dark Side of the Bright Lights" and "Crying for Attention" all benefit from the then-newfound production slickness.

But it's not as if Parker went soft: There is still plenty of his trademark lyrical bite present (see the rousing "Big Fat Zero" and the title track), and the music runs the gamut from pop and rock to reggae and lite funk while always remaining true to Parker's vision. The authentically soulful "Dark Side of the Bright Lights" pays homage to Smokey Robinson, as detailed in Geoffrey Himes' excellent liners.

Bonus tracks include the B-side "Habit Worth Forming" (which sounds as if it could have slotted in nicely on Parker's *The Up Escalator* record), as well as an extended take of "You Hit the Spot," an instrumental version of "No More Excuses" and two live numbers (recorded by the BBC at the Hammersmith Palais in April 1982) originally released on the B-side of the "No More Excuses" single in the U.K. While the rockers could have used a bit more "oomph" in the production department, *Another Grey Area* features some of Parker's best singing on record and overall has aged very well.

— John M. Borack

KEN SHARP
I'LL REMEMBER THE LAUGHTER

Jetfighter (2-CD Set)

★★★★

Ken Sharp could be considered a wunderkind of sorts, especially given the fact that he operates on either side of the printed divide. His bestselling books about KISS, The Beatles, Cheap Trick, David Bowie, Elvis Presley and other irrefutable icons reflect his abject devotion to pop music of a venerable variety, but it's the music he's been making as an artist for the past 25 years that demonstrates most decidedly that he definitely knows of what he writes. His influences are obvious; The Beatles and The Beach Boys are the usual suspects, but the sounds of Raspberries, Badfinger, Shoes and Cheap Trick are infused within the musical mix as well.

As a result, Sharp's ambitions are barely contained, and with his sprawling 2-CD, 50-song set (!) *I'll Remember the Laughter*, those energies are unleashed at full throttle. Working in tandem with producer and performer Fernando Perdomo, no slouch himself when it comes to productivity and proficiency, Sharp has managed to create an epic endeavor of a scope similar, at least in terms of intent, as The Beatles' White Album, The Clash's *London Calling*, The Beach Boys' *Holland* or any other opus that couldn't be contained within the sphere of only a single album.

That said, Sharp gives the listener a lot to absorb, and there are times when the overwhelming amount of music blurs the possibility of simply focusing on any specific song. So, too, it takes time to listen and linger, negating the possibility of finding focus. Nevertheless, the overall impression leaves one to wonder how in fact Sharp was motivated to produce so many songs while managing to pay such specific attention to every note and nuance. Nevertheless, the exuberance and enthusiasm is a constant throughout, and on songs such as "Lady Godiva," "There Goes My Sanity," Lightning Crash," "Liquid Mercury" and a decidedly upbeat take on The Who's "The Kids Are Alright," it's the energy and enthusiasm which come to the fore.

That said, echoes of The Beach Boys, The Beatles and ELO reverberate throughout, especially when it comes to the effusive harmonies shared in "Everything I Am," "Maybe Next Summer" and "Say Goodbye to One of the Good Ones," all of which benefit from ethereal arrangements, savvy and a shimmer. Taken in tandem, the music is exceedingly inventive, majestic and melodic, offering the impression that this is indeed an album for the ages. And in that regard, given both its quality and quantity, *I'll Remember the Laughter* is hardly a laughing matter.

— Lee Zimmerman

NEIL YOUNG + PROMISE OF THE REAL

NOISE & FLOWERS

Reprise Records (CD, 2-LP, Blu-ray, CD + 2-LP +Blu-ray)

★★★★

Neil Young and the California-based country-rock band Promise of the Real collaborated on the 2017 studio album *The Visitor*. This album chronicles the June-July 2019 European tour on which Young performed with Promise of the Real. The lineup for the shows was Young (guitars/vocals), Lukas Nelson (guitars/vocals), Micah Nelson (keyboards/guitars/vocals), Anthony Logerfo (drums), Corey McCormick (bass/vocals) and Tato Melgar (percussion). Lukas Nelson and Micah Nelson are brothers and are the sons of country-music legend Willie Nelson. The album is dedicated to Elliot Roberts, Young's long-time manager and friend, who passed away shortly before the 2019 European tour.

Noise & Flowers is something of a hybrid of Young's *Harvest* sound and the feedback-drenched glory of some of Young's recordings with Crazy Horse. A heavy version of "Mr. Soul" kicks off the album in style, with a strong vocal by Young, nice backing vocals by the band and impressive guitar work during the guitar break. The stellar guitar playing continues on "Everybody Knows This Is Nowhere," which received a great reaction from the crowd. The poignant and lovely "Helpless" features Young on acoustic guitar and harmonica. The band's backing vocals mesh perfectly with Young's lead vocal on the song. That wonderful synergy between Young and Promise of the Real carries on in the countrified "Field of Opportunity."

"Alabama," a heavier countrified song with electric guitars, features nice piano work and tight playing by the band. The incendiary rocker "Throw Your Hatred Down" is one of the highlights of the album. Young's lead vocal shimmers and the band provides rock-solid backing. The 10-minute version of "Rockin' in the Free World" is jaw dropping, and it features a few false endings. It's another standout on the album.

The beautiful "From Hank To Hendrix" is genuinely moving and received quite an ovation from the crowd. Young got the audience involved during the performance of "On the Beach" when he sings "I need a crowd of people," and the fans cheer. The outstanding "Winterlong" is another album highlight with Young and the band reaching new heights. The album closer, "F---in' Up," features a feedback-heavy opening, tremendous vocals and some fantastic guitar work.

The Blu-ray has an additional track, "Hey Hey, My My (Into the Black)," that plays over the end credits.

—John Curley

QUICK PICKS

BY GILLIAN G. GAAR

THE SWINGING BLUE JEANS

FEELIN' BETTER

Strawberry Records (3-CD Set)

Genre: Merseybeat

Subtitled "Anthology 1963-1969," this set goes well beyond the band's best known hits, "Hippy Hippy Shake" and "You're No Good." Rarities (alternate takes, German language versions) and stereo mixes help make this a definitive collection.

VALERIA SGARELLA

ANDY WOOD

Ledizioni Ledi Publishing (Paperback)

Genre: Grunge

Subtitled "To Live, Die and Shine in Pre-Grunge Seattle," this is the first book looking at Wood's life as lead singer of glam hard rockers Mother Love Bone, poised to become Seattle's Next Big Thing until Wood's drug-related death. There's further insight from interviews with close associates like Wood's mother, Toni, and MLB guitarist Stone Gossard.

BRIAN AUGER, JULIE DRISCOLL & THE TRINITY

FAR HORIZONS

Soul Bank Music (5-LP Set)

Genre: Jazz with a twist

Brian Auger & The Trinity was one of the most far out groups in Swinging London, especially when they added the stunning talents of Julie Driscoll to the mix. Check out their covers of The Doors' "Light My Fire," "I Got Life" from the musical *Hair* and a spine-tingling "Season of the Witch."

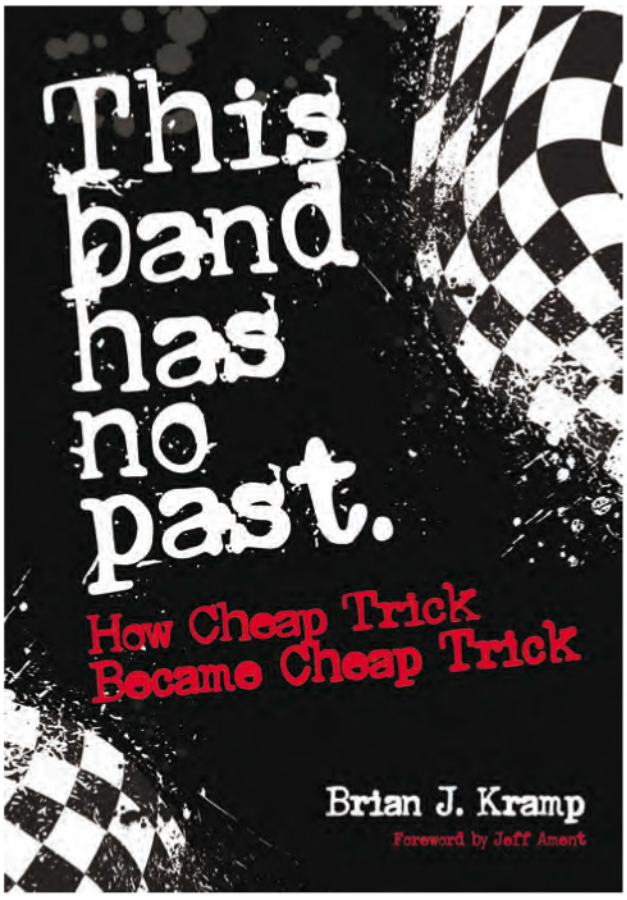
BRIAN J. KRAMP

THIS BAND HAS NO PAST: HOW CHEAP TRICK BECAME CHEAP TRICK

Jawbone (Softcover)

★★★★½

Taking its title from the fictitious biography printed on the inner sleeve of Cheap Trick's debut album, Brian J. Kramp's extensive tome on the history of America's most farcical and famous bar band provides the ultimate expose for those whose fascination with Cheap Trick verges on cult-like devotion. Kramp leaves no stone unturned in his sleuth-like diligence as it applies to tracking the band's origins and the rapid rise of both their personalties and prominence. Indeed, with dozens of interviews from astute associates, no detail is overlooked. Obsessives will learn how the band's distinctive logo originated, what prompted guitarist Rick Nielsen to begin



wearing his trademark baseball cap and what inspired some of their more famous seminal songs. The reader is transported to Rockford, Illinois, the city that inspired it all, and then given a fly-on-the-wall view of what transpired in the studios and onstage as the band made their unlikely ascent to the top of the charts and into the hearts of their ardent admirers.

Ironically, it's former drummer Bun E. Carlos — real name Brad M. Carlson — who provides a perspective from the band's point of view, and clearly he played a prominent role in helping Kramp steer this treatise to fruition. Carlos was, of course, acrimoniously booted from the band, resulting in a series of lawsuits that effectively ended his friendship with Nielsen, singer Robin Zander and bassist Tom Petersson, but which kept him on as a non-touring member of the band. Nevertheless, Carlos' pride in what was accomplished with their early albums and their sudden rise to success is apparent, and his role as the band's astute historian is obviously invaluable.

For those with only a passing interest, the sheer weight of the detail and description may prove a bit overwhelming. This is not an easy read, and only true Cheap Trick devotees are likely to have the patience to persevere in reading it from cover to cover. Happily, the photos are a source of fascination in and of themselves, and seeing the four members prior to their character transformations is both illuminating and enlightening.

Moreover, theirs is a shared saga that represents that of any hometown heroes whose starlit aspirations ultimately achieved the impossible — worldwide fame and fortune without compromising to commercial concerns.

For those bands with a similar sense of faith and optimism, *This Band Has No Past* is, in a real sense, a beacon toward the future.

— Lee Zimmerman

VARIOUS ARTISTS
MILES OUT TO SEA: THE ROOTS OF BRITISH POWER POP 1969-1975

Grapefruit (CD)

★★★★

Seventy-four tracks of proto-power pop from the U.K. are collected on this expertly annotated three-disc set that is a jangly, melodious, power-chorded and harmony-filled good time from start to finish. Should-have-been-hits abound, as do the near-continuous hat-tips to The Beatles (naturally), The Who (of course) and The Byrds (no surprise). Another pervasive influence throughout the compilation would seem to be Badfinger: Obscurities by artists such as Atlantis, Fickle Pickle and Billy Bates (the sweetly loping "Money Makes the World") all sound strikingly similar to Messrs. Ham, Evans, Molland and Gibbins. In addition, there are covers of "No Matter What" by Black Label (quite good) and "Maybe Tomorrow" by Angel Pavement (which is notable for the bizarre inclusion of the opening riff from Chicago's "25 or 6 to 4" at the beginning of the tune). Badfinger themselves lead off disc two with the sublime "Know One Knows," from their classic *Wish You Were Here* long-player.

Other familiar names are scattered throughout: Brinsley Schwarz, Sweet (an oddly entertaining "Peppermint Twist"), The Move, The Who ("In a Hand or a Face"), Dave Edmunds, Slade (the groovin' cut that gives the comp its title) and The Kinks are among the roll call. But the real gold to be mined on *Miles Out to Sea* is in the unearthing of little-known and largely forgotten tracks such as Unicorn's irresistible "Nightingale Crescent" (produced by David Gilmour), Neil Harrison's "Bicycle Driver" (Harrison would subsequently appear in the U.K. cast of *Beatlemania*), Bo' Flyers' "So Young and in Love" and Billy Kinsley's gorgeous 1973 single, "Annabella."

Other tracks of note include two George Harrison covers: Rotten to the Core's "Don't Let Me Wait Too Long" (the Harrison hit single that never was) and Iain Matthews' wonderful 1975 demo of "So Sad (No Love of His Own)." (Also sounding more than a bit like Harrison is Fresh Air's "It Takes Too Long," which lovingly apes "My Sweet Lord" vocally and instrumentally.) Winners by Pilot, Liverpool Echo, Hollywood Brats, Octopus, Marmalade and Stackridge — as well as a cache of previously unreleased tracks — help make *Miles Out to Sea* a must-hear for those who enjoy '70s-era ear candy.

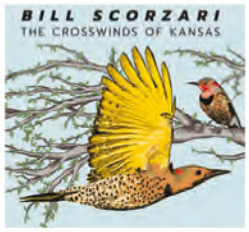
— John M. Borack

BY LEE ZIMMERMAN

Bill Scorzari is one of those artists who's spent much too long residing below the radar. An astute singer and songwriter, he shares his skills with an absolute insistence and authority that allows his songs to resonate resolutely even on first listen. His new album, *The Crosswinds of Kansas*, is certainly no exception, a set of songs flush with drama, drive and determination. It's an anthemic effort to a great degree, thanks to a sound that offers resilience, resolve and, in turn, makes for a riveting experience in the process. Of course, anyone familiar with Scorzari's earlier efforts won't be surprised, but it does make one wonder why he hasn't become better known up until now. Hopefully, the new album will change all that. After all, it's fair to say that with *The Crosswinds of Kansas*, Scorzari has earned the right to be hailed as America's newest heartland hero.

It's been awhile since we've heard from **The Cowsills**, that all-American family band forever associated with the top 40 hits of the '60s. Little has been heard from the group as a whole in the interim, aside from Susan Cowsill who's managed to maintain a busy career as a solo singer and contributor. Sadly, two of her brothers are no longer with us, but happily, the remainder of the band has regrouped, resulting in a terrific new album — their first in decades — *Rhythm of the World*. While the happy happenstance of their classic sound is well represented, it's their sibling harmonies that mostly come to the fore. The liner notes credit The Beach Boys for at least some of the inspiration, and indeed, more than a few of these songs retain the gilded sound of that other sibling band in particular. That's not a bad thing of course, and in fact, it contributes to the effusive glow and shimmering soundscapes that illuminate the album overall. It's good to have The Cowsills back, and one can only hope there's much more to come.

The Kennedys famously take their cues from the great musical precursors of the past — Dylan, The Byrds, Gene Clark, and other forebears of that decade's folk rock fusion — replete with jangly guitars and evocative high harmonies. It was only natural then that throughout the pandemic and well beyond, they shared a series of livestream performances focusing on favorite songs of their own and those of their heroes. Happily, for those unawares, their new album, *Soul & Inspiration*, offers highlights of those sessions courtesy of a selection of songs that typify their devotion to past precepts. The arrangements rely solely on Pete Kennedy's astute guitar playing and Maura Kennedy's serene and sensitive vocals. The offerings are impressive indeed, a diverse list that includes such classics as "You Are the Sunshine of My Life," "Hot Burrito # 1," "Abraham, Martin and John" (segueing into "We Shall Overcome"), "Morning Dew," "Downtown Train" and "Catch the Wind." Notably, the Kennedys' takes on these tunes have them sounding as tender and touching as the original renditions. Consequently, consider *Soul & Inspiration* an ideal fusion of past and present.



Bill Scorzari
The Crosswinds of Kansas

The Cowsills
Rhythm of the World

The Kennedys
Soul & Inspiration

Judy Whitmore
Isn't It Romatic

James Houlahan
Beyond the Borders

Goldpine
One

Named after Judy Garland, who happened to be a friend of her grandfather, **Judy Whitmore** made her first foray into the music business by singing in a band fostered by Capitol Records. After moving to Aspen, Colorado, she was befriended by John Denver and his wife Annie who were able to coax her out of her fear of flying. That led to her first novel, *Come Fly with Me*, a 2013 romantic-adventure title that hit No. 1 on the Amazon Kindle Bestseller List. Other pursuits followed — as a theater producer, a clinical psychologist, founder of a cabaret group, an association with the Pacific Symphony, and, of course, as a solo singer with a particular penchant for jazz standards of a certain storied vintage. Her new album, *Isn't It Romantic*, finds her singing beloved classics such as the title track, "Sunday in New York," "You Go To My Head" and "The Nearness of You" with a credence, confidence and authority that would likely make Ella Fitzgerald, Judy Garland and Peggy Lee nod with approval. It's likely listeners will, too. It's fresh and familiar all at the same time.

Beyond the Borders, the sixth full-length album from singer-songwriter **James Houlahan**, finds him teaming again with Fernando Perdomo, the veritable producer, singer, multi-instrumentalist who's been a constant collaborator throughout Houlahan's prodigious career. Houlhan specialize in authentic Americana, a sound that runs the gamut from gritty gravitas to an easy, accessible approach that consistently shares its own seductive sway. With a supporting cast that includes such notables as drummer Danny Frankel (Lou Reed, k.d. lang, Fiona Apple), Scarlet Rivera (Bob Dylan) on violin and of course the multi-talented Perdomo himself, the album features 12 original emotion-laden songs and a stunning cover of Neil Young's "Powderfinger." That said, Houlahan's own songs find equal footing with that sole remake, evoking an emotion and authenticity that brings traces of Young and Dylan to the mix courtesy of heartfelt emotion and stance determination. As the name implies, *Beyond the Borders* excels on all fronts.

Having previously gone by the nom-de-plume My One and Only, Benjamin and Kassie Wilson recently rebranded themselves as **Goldpine** and have only now made their recorded debut courtesy of the aptly named *One*. However, despite the delay in getting to where they are now, the pair managed to stay true to their ongoing intents, sharing a sound that's cast in honesty, emotion and homespun sentiment. Given the change of name, it's only natural that the album should purposely mark a new beginning, but at the same time, they have an impressive backstory to share as well. Having been on the touring trail since 2016, they've performed at such prestigious gatherings as the 30A Songwriting and the Bristol Rhythm & Roots Reunion, not to mention any number of intimate listening rooms as well. Notably too, they're recent winners of the 2022 Rocky Mountain Songwriter Contest at the Red Lodge Songwriter Festival and finalists in the Kerrville Folk Fest 2021 New Folk Competition. That said, the songs say it all, providing clear indication that Goldpine has extablished a precious standard.

[ANIMALS | FROM PAGE 83]

Pink Floyd circa 1977 and the punk scene. The Damned — early heroes of the punk movement — enlisted Mason to produce *Music for Pleasure*, their second LP. With a bemused chuckle, Pink Floyd's drummer explains how that came about.

"I think what actually happened is they went to our music publisher and said what they wanted was Syd Barrett!" he recalls. Pink Floyd's publisher responded to the request, essentially telling The Damned, "Well, honestly, Syd isn't in a state to do it; what about one of the other guys?" Mason says that since he had some experience producing other artists, he volunteered. "And I have to say: I really enjoyed working with them."

Mason recalls that the punk group was dealing with some internal tension. "It was a real split between Captain (Sensible) and Rat (Scabies) and the others," he recalls. "They were in the middle of having musical differences. So it was all a bit half-baked at the end of the day."

But working with The Damned at Britannia Row, Mason came away from the experience with a new, punk-influenced attitude about how to make records. He was impressed with "the whole thing of making a record in about 10 days rather than 10 months." Mason recounts a memorable exchange: "I will always remember me saying to the Captain after a take, 'Yeah, well, that was good, but let's run it again.' He just went, 'Why!? No!!' And I had to say, 'No, you're right. It's fine.'"

David Gilmour, Bassist

Among some hardcore Pink Floyd fans, there's a persistent rumor that when it came time to record bass guitar parts in the studio, it was guitarist Gilmour — not bassist Waters — who often laid down the distinctive bass lines onto magnetic tape. The jury's still out on that one, and the ever-diplomatic Mason isn't going to settle it for the fanatic fans.

"It's not my recollection," he says. "It may be true, but not that I remember, no. I don't know where that (rumor) came from; it could be that Dave spent some time working out the parts and then Roger played it, or Roger worked out the parts and Dave played it." Mason sports a wry smile as he sums up his response to that provocative question. "I don't remember. And if I did remember, I probably wouldn't tell you."

Bill Kopp is the author of Reinventing Pink Floyd: From Syd Barrett to The Dark Side of the Moon.

Pink Floyd's Animals: 2018 Remix *was released in multiple formats on September 16.*

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Photograph of Algie the pig up high, taken from the roof of Battersea Power Station, 1976.

Richard Wright

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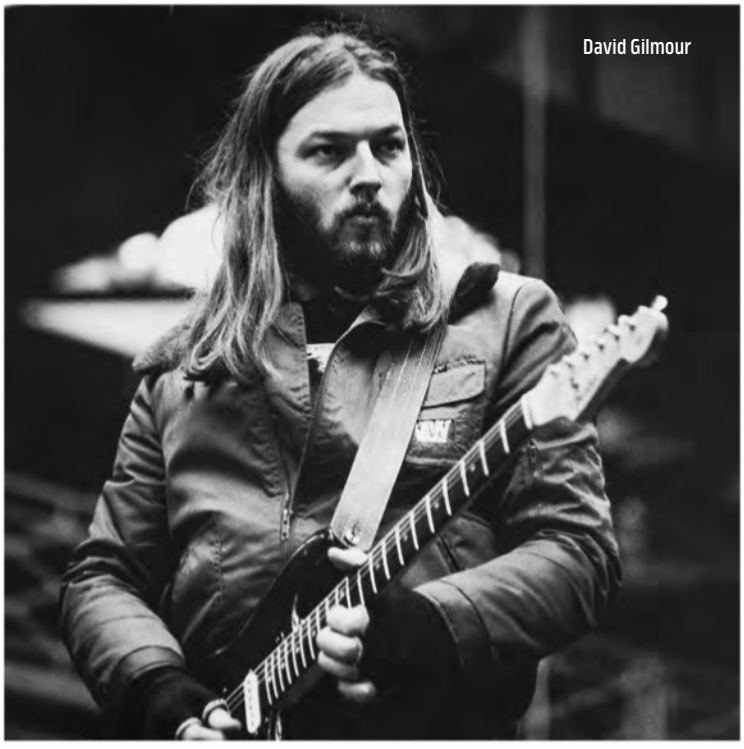

David Gilmour

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Allman Brothers - Hot 'Frisco (2CD) - Fillmore West 1/31/71 - excellent soundboard
Beach Boys - Unsurpassed Masters Vol. 7 (1964) (4CD) - the alternate Beach Boys Today album, Vol. 1
Beach Boys - Unsurpassed Masters Vol. 8 (1965) (4CD) - the alternate Beach Boys Today album, Vol. 2
Beach Boys - Unsurpassed Masters Vol. 9 (1965) (4CD) - the alternate Summer Days (And Summer Nights!!)
Beatles - Abbey Road Recording Sessions (5CD) - excellent studio outtakes January 1969 to August 1969
Jeff Beck, Rod Stewart & Ron Wood - LuAnne's - Dallas TX 7/17/68 - very good soundboard
Jeff Beck Group & Ten Years After - Newport Jazz Festival - 7/4/69 - excellent FM broadcast
Jimi Hendrix Experience - Electric Ladyland Outtakes - demos, outtakes & rough mixes 1968-69
Jimi Hendrix - Improvisation At Newport (2CD) - Newport Pop Festival 6/22/69 - excellent soundboard
Elton John - A Single Man In Moscow (2CD) - Moscow, USSR 5/28/79 - excellent soundboard
Elton John - Where Are My Eyeglasses? (2CD) - London 5/13/93 - excellent soundboard
Elton John & Billy Joel - Face To Face (2CD) - Tokyo Dome 3/30/98 - excellent soundboard
KISS - Gorge Farewell (2CD) - George, WA 7/22/00 complete - excellent soundboard
Led Zeppelin - Over Frankfurt (2CD) - Frankfurt, Germany 6/30/80 - excellent soundboard
Led Zeppelin - Over The Garden (3CD) - NYC 6/13/77 - very good audience recording
Led Zeppelin - Over The Hills And Far Away (3CD) - London 5/24/75 - excellent soundboard
Bob Marley - Caribbean Sound - Paris Theatre, London, UK 1973 - excellent soundboard
Paul McCartney - The Alternate Press To Play - rare and alternative versions
Paul McCartney - Big Mac's Live Tracks - live broadcast performances 1972-93
Paul McCartney - Cold Cuts Vol. 2 - unreleased and alternative versions
Paul Mccartney - Get Back To Glasgow (2CD) - Scotland 6/23/90 - excellent soundboard of complete show
Paul McCartney & Wings - Newcastle 1973 - Newcastle City Hall, England 7/10/73 - excellent audience recording 2022 remastered
Metallica - Donnington - Donnington Festival 8/26/95 - excellent soundboard
Metallica - Fan Club 2001 - Dallas TX 2/5/89 - excellent soundboard
Nine Inch Nails - Purest Feeling - Pretty Hate Machine demos - Cleveland OH 11/88
Nine Inch Nails - Purest Feeling II - Pretty Hate Machine + Broken demos and remixes - Cleveland OH 11/88
Pink Floyd - Return Of The Sons Of Nothing (2CD) - Washington DC 11/16/71 complete show - very good audience recording
Pink Floyd - Signs Of Life (2CD) - Atlanta, GA 11/3-5/87 - excellent soundboard
Poco - Paramount Theater (2CD) - Seattle WA 6/1/74 - excellent soundboard
Elvis Presley - From The Bottom Of My Heart - Speedway outtakes
Elvis Presley - From The Bottom Of My Heart, Volume 2 - alternate takes and rarities
Prince & The Revolution - 1999 Live - rehearsal session 2/83 - excellent soundboard
Prince - The Final Show (2CD) - Atlanta, GA 4/14/16 - very good audience recording
Prince - First Avenue - Minneapolis 3/21/87 - excellent soundboard
Radiohead - The Kid Parade (2CD) - Salamanca, Spain 8/7/02 - excellent audience recording
Paul Revere & The Raiders - The Early Years - 16 unreleased early studio tracks
Keith Richards - Breakin' - Talk Is Cheap outtakes - excellent studio recordings
Keith Richards - Unknown Dreams - studio session of unreleased 1977 album
Rockpile - Pile Of Rocks - The Bottom Line, NYC 10/24/78 - excellent FM broadcast
Rolling Stones - The Satanic Sessions Vol. 1 (4CD) - Their Satanic Majesties Request outtakes
Rolling Stones - The Satanic Sessions Vol. 2 (4CD) - Their Satanic Majesties Request outtakes
Linda Ronstadt - Down Under Atlanta - Fox Theater 12/1/77 - excellent soundboard
Runaways - Out On Bail - Cleveland, OH 7/19/76 - excellent soundboard
Runaways - Pretty Rockin' Of Noise - Palladium, NYC 1/7/78 - excellent soundboard
Todd Rundgren - Ultrasonic - Long Island, NY 1972 - very good FM broadcast
Rush - Hawaii Under Pressure (2CD) - Honolulu 11/25/84 - excellent soundboard
Rush - Natural Science - St. Louis, MO 2/14/80 - excellent soundboard
Bob Seger - Brand New Morning + Back In '72 - two OOP CD's on one disc
Bob Seger - Bringing It Back From San Francisco - Orphanage Club 5/14/74 - excellent soundboard
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Susan Tedeschi - Telluride 2003 - Bluegrass Festival 6/19/03 - excellent soundboard
Derek Trucks Band - Wanee Festival 2006 (2CD) - Live Oak FL 4/14/06 - excellent audience recording
Trucks & Tedeschi - Gathering Of The Vibes - Seaside Park, Bridgeport CT 8/3/08 - excellent soundboard
U2 - Xmas At The Point Depot (2CD) - Dublin, Ireland 12/26/89 - excellent soundboard
Neil Young - Catalyst Tapes Volume One - Santa Cruz, CA 2/6/84 first set - excellent soundboard

RARITIES ON DVD

AC/DC - Monsters Of Rock - Donington, UK 8/13/84 - proshot
Allman Brothers + Eric Clapton - Beacon Theater (2DVD) - NYC 3/20/09 - pro-shot
Allman Brothers - Capitol Theater - Passaic NJ 4/20/79 - pro-shot B&W
Allman Brothers - Video Anthology - Fillmore East 1970, Love Valley 1970, ABC In Concert 1972, DKRC 1973 - pro-shot
The Babys - TV Compilation - LA Forum 4/1/79, TV appearances and promo videos - all pro-shot
Beach Boys - Video Party - TV appearances and promo films
Beatles - Get Back (2DVD) - the film plus unreleased footage and Winter Of Discontent bonus disc
Beatles - Hey Jude & Revolution - Abbey Road Studio footage of all complete takes of these two songs, plus bonus material
Beatles - Hollywood Bowl - newscast plus soundboard & also unedited footage plus 1963-64 concerts - pro-shot - 2006 remastered
Jeff Beck Group - Beat Club 1972 - Germany 3/2/72 - TV broadcast
Jeff Beck - Live Rarities - 1990 TV appearances
The Best - Japan 1990 - Jeff Skunk Baxter, Joe Walsh, John Entwistle, Keith Emerson, Simon Phillips & Rick Livingstone - Yokohama Arena 9/26/90 - excellent satellite broadcast
Black Sabbath - Black Mass - Paris 12/19/70 + Santa Monica, CA (DKRC) 9/4/75 - excellent TV footage
Blue Oyster Cult - Largo 1976 - Largo, MD 12/27/76 - Japanese TV broadcast
Joe Bonamassa - Moscow - Russia 3/17/12 - excellent audience recording
Boston - Giants Stadium 1979 - The Meadowlands, East Rutherford, NJ 6/17/79 - pro-shot
David Bowie - Return Of The Thin White Duke - rarities 1967-80 - all pro-shot
Dave Brubeck Quartet - Classic Performances - Rome 1959, Jazz Casual 1961 TV show, Berlin 11/66 - excellent quality B&W TV footage
Buffalo Springfield - TV & Live Collection - pro-shot including 1997 RnR HoF induction with Tom Petty
Byrds - Video Collection Volume 1 - 1965-67
Canned Heat - The Alan Wilson Years 1967-70 - Woodstock plus TV appearances - pro-shot
Captain Beefheart - The Mirror Man Looks Back - BBC documentary plus rarities
Harry Chapin - Capitol Theater 1978 - Passaic, NJ 10/2/78 - pro-shot B&W
Chicago - In Memory Of Terry Kath (2DVD) - Paris TV 1969, Tanglewood 1970, Chicago 1972, In The Rockies 1973, Meanwhile, Back At The Ranch 1974 - pro shot
Chicago - Tanglewood - 7/21/70 - rare early performance - very good pro-shot footage
Alice Cooper And Friends - Anaheim, CA 6/30/77 - excellent TV broadcast with Nazareth, Sha Na Na & The Tubes
Alice Cooper - Halloween Night Of Fear - Alexandra Palace, London, UK 10/29/11 - TV broadcast
Eagles - Hotel Houston - Houston, TX 6/11/77 on the Hotel California tour - pro-shot
Flying Burrito Brothers - Family Tree - FBB & related video clips from best available sources 1969-85
Rory Gallagher - Pistol Slapper Blues - Hammersmith Odeon, London, UK 1/19/77 - pro-shot
David Gilmour - Pink Floyd Songs Only - Chicago 4/4/16 - excellent audience recording
Heart - Capitol Centre - Largo MD 10/15/78 - pro-shot
Jethro Tull - Tullavision - Tampa, FL 7/31/76 - pro-shot
Elton John - Live From The East - Budokan Hall, Tokyo, Japan 11/23/01 - pro-shot
MC5 - Helsinki - Helsinki, Finland 11/17/72 - pro-shot B&W
MC5 - Live - live rarities 1967-72 - TV broadcasts
McCartney - Glastonbury 2022 (2DVD) - Somerset UK 6/25/22 complete - pro-shot HD
Poco - You Better Think Twice - TV & live collection 1970-82 - all pro-shot
Queen - Pavillion de Paris - Paris, France 3/1/79 - pro-shot
Uli Jon Roth - Spirit Of Hendrix - Koln, Germany 4/25/91 - pro-shot - 24 Hendrix songs
Tedeschi Trucks Band - Bonnaroo 2014 - Manchester TN 6/14/14 - pro-shot
Tedeschi Trucks Band - Peach Music Festival - Scranton PA 8/11/12 - pro-shot
The Who - TV & Movie Archive 1965-69 (2DVD) - pro-shot B&W and color footage
ZZ Top - Wanted: Live In New Jersey - Camden NJ 5/21/03 - pro-shot
Prince's Trust Concert 1996 - Hyde Park, London 6/29/96 - Eric Clapton, The Who, Bob Dylan & Ron Wood - pro-shot
Sixties Garage Bands Vol. 1 - Electric Prunes, Bob Seger System, Standells, Bad Seeds, Robbs + - TV & film clips
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1) Mailed Outside-County Paid Subscriptions Stated on Form 3541	5,993	6,160
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a. Paid Electronic Copies		
b. Total Paid Print Copies (15c)+ Paid Electronic Copies (16a)	6,837	7,041
c. Total Print Distribution (15f) + Paid Electronic Copies (16a)	7,411	8,113
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[VOORMANN | FROM PAGE 38]

It was that combination, which made me very happy that I actually did it. And of course, the face of John really makes me happy, with his nose and those almond-shaped eyes.

GM: *Who was the hardest one out of The Beatles to draw?*
KV: The hardest one to draw would have been George. George is a beautiful boy, but he does not have any specific mark or characteristic where you say "That's a George face." He doesn't have that. So I had a hard time. I tried to draw him lots of times and I couldn't do it justice, so in the end, I took those photos from a magazine and put them on there, and I was very happy with that solution. I didn't draw it, I just stuck them on that photo; the mouth and the eyes of George are photos from a magazine.

GM: *Not only is* Revolver *such an incredible cover, but I think the smartest thing you did was go against the burst of color "flower power" zeitgeist of the period with your art, which would have been the obvious way to go. But you chose to go in the opposite direction, and I think that makes it timeless.*
KV: Yeah, but the good thing about it is that whatever I said, I had complete freedom. I asked them, "Is it OK if I do it black and white?" and they agreed. I guess they knew that I can do something like that because they saw my work before. John saw it, Paul saw it and George saw it — not sure about Ringo. So all the others knew what I was capable of and said, "Oh, he's going to do something good," so that made me feel so good and that made it so easy for me to do the cover in the end.

GM: *What was the feeling like when you first got a copy of the album in your hands?*
KV: Wonderful...but there was another thing, which I haven't talked to anybody about yet. I got a proof from the printer and they actually printed in a sort of sepia color. I was like, "What are you doing?" I called them and said, "This is ridiculous. This is no good. This is terrible." If that's how it was going to look I felt, I'm going to die. And they said, "OK." I drove down to the printer to talk and tell them exactly what I wanted, and then, of course, there it was in black and white, and everything was fine. Holding the album in my hands for the first time was a good feeling. Of course, I knew what it was going to look like as it's my cover, but I was happy to have the record and put the record on immediately and listen to the tracks. That the cover was good and right, I was confident about; I knew what it looked like. I was more interested in putting the record on the turntable and listening to the tracks. That was more important when I got the record. I'm very proud of the *Revolver* cover, and I'm very proud that the boys, the most famous band in the world, came and asked me to do a cover for them. Of course, if they wouldn't have done that, I couldn't have done it. I could only do it if they asked me, and of course, I tried my best. It's logical. I love it myself. I think it's a very good job I did.

Excerpt from a chat with Paul McCartney in October 1984

I've heard that when you first heard an acetate of the finished* Revolver*, while The Beatles were on tour in Germany, you thought it was out of tune?
Paul McCartney: Well, you know, I mean nobody's so secure that every second of their life feels free from worry. What happened was even though we were having great success in those days, when I heard the first acetate of *Revolver,* I just got one of those, maybe it was paranoia, but I got one of those feelings that, "Oh God, it's out of tune!" Next time I listened to it I thought, "No, it isn't. Shut up!" (laughs) So I think it was one of those things that happens, you just get the screaming horrors on your mind for a second. But luckily that passed.

In the* Give My Regards to Broad Street *film, why did you choose to re-record quite a few songs from* Revolver*?
PM: As for the idea a lot of tunes out of *Broad Street* come out of *Revolver* that is true actually, but it wasn't planned that way. We chose all the songs for various reasons. Some of the reasons were we wanted them for the story was because I picked them, or some were chosen because the director liked them and wanted me to do them. And in the end, in order to kind of relearn the songs and check that I had the chords and the lyrics right, I got *Revolver* out and was listening to it again and I realized it is one of my favorite little albums from that time. But I hadn't realized I'd done so many in the film, it was just a fluke. *— Ken Sharp*

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